



LOST: THE OFFICIAL MAGAZINE
**100-PAGE SEASON 4
COLLECTOR'S EDITION**


**CREATING
THE LOST GAME**

AMAZING UBISOFT
CONCEPT ART INSIDE

KATE'S CONFESSION
EVANGELINE LILLY TALKS JACK VS. SAWYER

LOST™

THE OFFICIAL MAGAZINE



CELEBRATE WITH US...

SEASON 4 ARRIVES!

**DHARMA
MUSIC**

MAKING THE
SYMPHONY

- EXCLUSIVE CAST INTERVIEWS
- LOST'S 'MISSING PIECES' EXPOSED
- VFX TEAM'S TOP TEN MOMENTS SO FAR

GO BEYOND THE ISLAND
CREATING JACK IN THAILAND

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ISSUE #15
[100-PAGE NEW SEASON SPECIAL]

MAR/APR '08

06 INTRODUCTION
Greetings, followers of the island.
Season four is here...



COLLECTOR'S SPECIAL

He's a man of action, and now Sayid gets immortalized on this special Collector's Cover version of this issue. Check out the sites below for all you need to know...
www.express.com
www.titanmagazines.com

BY THE FIRE

16 JACK. KATE. SAWYER

Evangeline Lilly exclusively discusses *Lost*'s famous love triangle, examining the different dynamics that Jack and Sawyer each bring into Kate's world...

34 THE ISLAND OF DOCTOR DHARMA

Juliet seemed to be getting quite pally with Sawyer in last season's finale, didn't she? In another exclusive, Elizabeth Mitchell talks about playing Dr. Burke...

50 RESCUE DAWN

Sun is pregnant, and we know the Others have an interest in newborns. Yunjin Kim enthuses about the forthcoming fourth season...

64 DHARMA DARKNESS

Ben is beginning to show some very frightening sides of his personality, and Michael Emerson reveals that he's just as surprised as we are...

MISSING PIECES

22 OVERVIEW

ABC.com has been hosting these brand new short episodes of *Lost*, and we've got the skinny on them, including a look at their original scripts...

24 THE WATCH

In this webisode, we got to see a glimpse of Jack and his dad, Christian, sharing some poignant father-son time before Jack and Sarah's wedding...

48 THE ADVENTURES OF HURLEY & FROGURT

Could Frogurt actually be a living, breathing *Lost* character after all? Get ready for a hilarious *Lost* short concerning a certain blonde tailie...

62 KING OF THE CASTLE

Some characters don't just play a metaphorical game of chess on the island, as this brand new short episode revealed...

80 THE DEAL

Michael is returning to *Lost* in season four, and to get our excitement levels peaked, this webisode showed us something we'd never seen before...



24

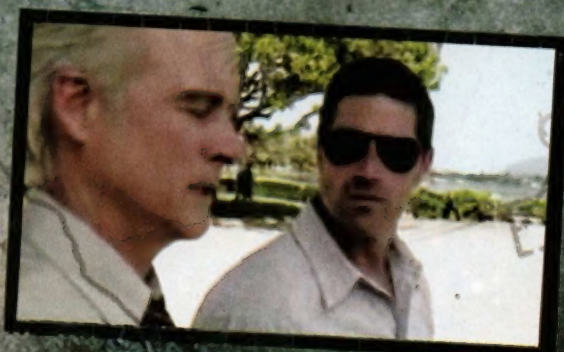
THE OTHERS

26 MAKING NOTES, MAKING WAVES

Lost Composer Michael Giacchino heads up our very special report on the *Lost* Symphony, following on from Co-Producer Samantha Thomas' feature last issue...

82 LOST VISUAL FX: THE BIG 10

Every wonder what the *Lost* VFX team thinks of their own effects? Here's their favorite top ten moments they've created so far...



contents

abc abc.com thefuselage.com

FREQUENT FLYERS →

8 VOICES FROM THE FUSELAGE

This zone is dedicated to you, the fans. It's full of theories, opinions, and debates, so send us your thoughts via email today...

12 NEW TRANSMISSIONS

Want to see the latest breaking screenshots of the forthcoming *Lost* video game? Then make your way to New Transmissions...

56 GET LOST: UBISOFT GAME CONCEPT ART

This is one of our favorite scoops: the original concept art created to aid Ubisoft's designers, plus exclusive commentary from the game's producer...

96 BLACK BOX FLIGHT RECORDER

Our Black Box contains the original shooting scripts of all the *Lost* episodes... prepare to uncover some scriptwriting television history...

98 EXODUS

Issue #16: it's one of the numbers. Need we say anymore..?

BEYOND THE ISLAND

40 THAI CHI

We've taken you Beyond the Hatch, and now we go Beyond the Island in our new regular feature that exposes how other countries are faked on *Lost*...



MEMENTO MORI

44 BURIED TREASURE

Memento Mori celebrates late characters' greatest moments, and this issue we take a walk down memory lane of the duo Nikki and Paulo...

44

NAMASTE

70 ONE-EYED MONSTER

Back in *Lost* Magazine due to popular demand, we get Andrew Divoff (a.k.a. Mikhail) to reflect on his time as part of *Lost*'s ominous mythology...

70



DARK TERRITORY

74 SKELETON CREW

Get ready for walk on the dark side, as we take you on an exclusive behind-the-scenes tour around the interior Black Rock set created for *The Brig*...

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"We weren't supposed to leave..."



4

REFLECTOR

REFLECTOR

1982088472982

DRAWING

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES..



NOT SUCH AN UNLUCKY NUMBER

Thank you very much for issue #13 of *Lost: The Official Magazine*. Reading it was a pleasure – as always! Thank you very much for all the work you put into this magazine!

And I strongly hope the magazine is not in danger of getting its publication cancelled prior to the series finale of *Lost*, which is to take place in 2010! Thank you very much for your continued support of the show.

Michael Baertl, via email

Thanks loads for the kind words, Michael! We loved putting together issue #13 too (secret: the Editor is a massive horror fan so a Dark Territory special was always on the cards).

Fear not, we don't plan on going anywhere: we want to be with *Lost* until that final episode too.



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

JACOB'S STUDIES

Before I start I just wanna say how amazing your show is and how much I can't wait for season four – there are so many questions that need to be answered! I think the thing that freaked me out the most was Jacob, and the first time I watched it I didn't even notice him! My dad had to show me again, which in a way freaked me out even more!

Anyway, the thing I wanted to tell you is that at my school, we are given a choice on what we're doing on our media studies, and obviously I suggested *Lost*. We're watching two episodes soon and my teacher asked me to pick two episodes. In your opinion what do you think would be the best two episodes to show based on the fact that many of the people in my class have never seen it before?

Liam Burke, via email

Team *Lost Magazine* reckons it has to be the first two episodes (including the Pilot) – the best way to start is right at the beginning.



MORE FOUR

I'm a big time *Lost* fan and I'm dying for some news about season four. I'd really like to see an article about Jack and Kate since they've been so central in the flash forward twist. Due to the storyline, we've had far too little Jack and Kate scenes in season three, hopefully with the new season things will be better for their relationship. We'd love to see more Matthew Fox and Evangeline Lilly!

Ozge Gunerken, via email

FLASH-FORWARDS

Thanks so much for *Lost Magazine*! However, I represent some of the Jaters and we would LOVE to see more of Jack and Kate! Since that flash-forward, their relationship is heading in the right direction. We would just love to see more pictures of Matthew and Evangeline, and have more on Jack and Kate.

Amanda Hogan, Columbus, Ohio



MORE OF JACK/KATE

I'm just writing in the hopes that soon you'll start doing more stories that involve Jack and Kate. There has been an unfortunate shortage in those areas recently. Hoping to see something like that soon!

Diana, via email

NEXT ISSUE JOY

I would like to recommend that you include more coverage of the Jack and Kate romance in your magazine. There are many fans of the Jack and Kate love story that can trace its roots backs to the Pilot episode. The love story of Jack and Kate, and how it intertwines with the overall story is why I watch *Lost*.

Kate is the water that softens the rock that is Jack. It's an oxymoron. Her softness is really strength. I believe your magazine will be strengthened by adding more stories about Jack and Kate, and increasing your interviews with Matthew Fox.

I hope we see this change in future editions, plus, I hope we see him get to find his way (with Kate) back to the island.

Rachel Tullos, Atlanta Georgia

Diana, Amanda and Rachel – I think you're all going to enjoy issue #15 – we have Evangeline Lilly taking exclusively all about the Kate/Jack/Sawyer situation...

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



SHORT BUT TO THE POINT

Some news about the flash-forward twist would be very much appreciated!

Francesca, email

Watch this space, Francesca...



HURLEY'S HEADSPACE

I want to say that you guys have done a FANTASTIC job on this show! I love the stories and the characters (especially Charlie... it was so sad to see him die) and I also love the island and how mysterious and 'something-new-everyday' it is.

My friend Caitlin Plozza (who also loves the show... and Sawyer) and I have a theory. We thought of a really strange ending (which I guess would suit the show): we thought that when the series is finished, you could have a scene with Hurley laying in a bed at the mental hospital. He goes out into the waiting room, and there he sees everyone from the crash! Jack, Kate, Sawyer, Charlie, Claire, Locke... everyone! Giving the viewers the idea that it was all Hurley's dream! BUT we already know you guys have probably got something sizzling up for the ending; a huge surprise ending (at least we all hope you do), so we'll let you get back to writing it so that we can watch it.

Lauren Ashley Tarver, WA, Australia

I don't think the show will turn out to be all in Hurley's mind, but with *Lost*, you should be prepared (as I'm sure you know by now) to always expect the unexpected...



FEAR OF THE ISLAND

I recently started playing *F.E.A.R.* and I noticed that one of the characters in it is named Jin Sun-Kwon! She's a paranormal forensics scientist!

Also I was thinking about how the pregnant women on the island all die and wondering if it could be part of Ben's impact on the island? His mother died after giving birth to him, and the island's 'abilities' seems to not be working too well for Ben.
Arkham, via email

Nicely spotted – maybe the makers of that game are *Lost* fans?



LOST

SAYID SAVES THE DAY!



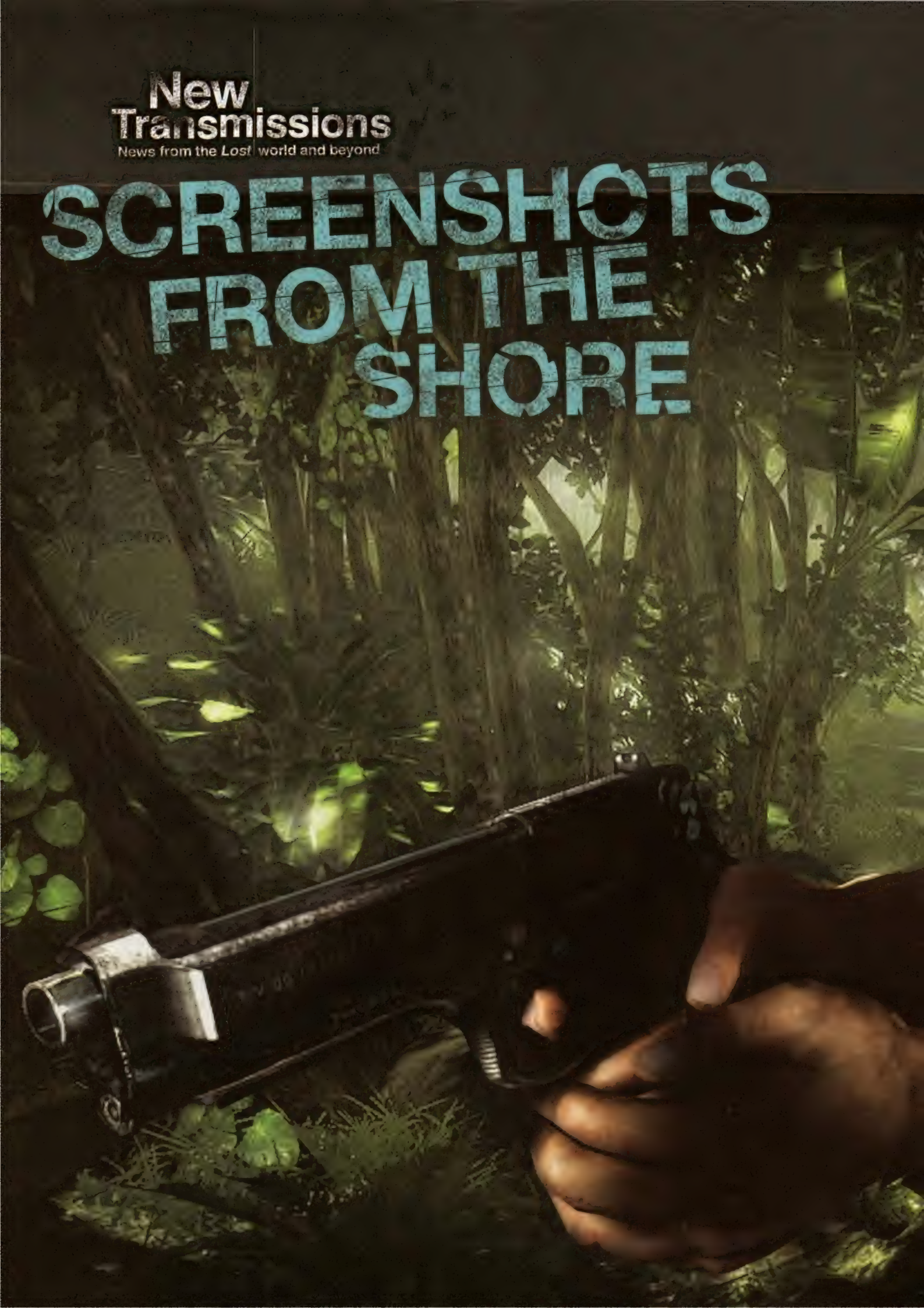
DON'T MISS OUT ON THIS STUNNING COLLECTOR'S EDITION OF THIS ISSUE! CONTENTS ARE THE SAME, BUT THIS VERSION HAS THE RARE 'SAYID' VARIANT COVER!

THE OFFICIAL MAGAZINE
LOSTTM

www.titanmagazines.com

**New
Transmissions**
News from the *Lost* world and beyond

SCREENSHOTS FROM THE SHORE





Running through the undergrowth and out onto the beach, you will discover the incredible graphics of the crash site...

It's a brand new year folks, with not just a brand new season of *Lost* – there's also an incredible new video game creeping onto our fair shores. Thanks to our very good friends over at **UBISOFT**, we've got these amazing new screenshots of **LOST: THE VIDEO GAME**. Can anyone say, "This is living" without stuttering...?

Compiled by Paul Terry

The jungles, the atmosphere, the guns...
It can only be the terrifying island you all
knew very well...

New Transmissions

News from the *Lost* world and beyond



Take a seat, sit back, relax, and take in the game's stunning visuals...



Jack, Sayid, but who is the mysterious character on the left?
Play the game and you will find out...



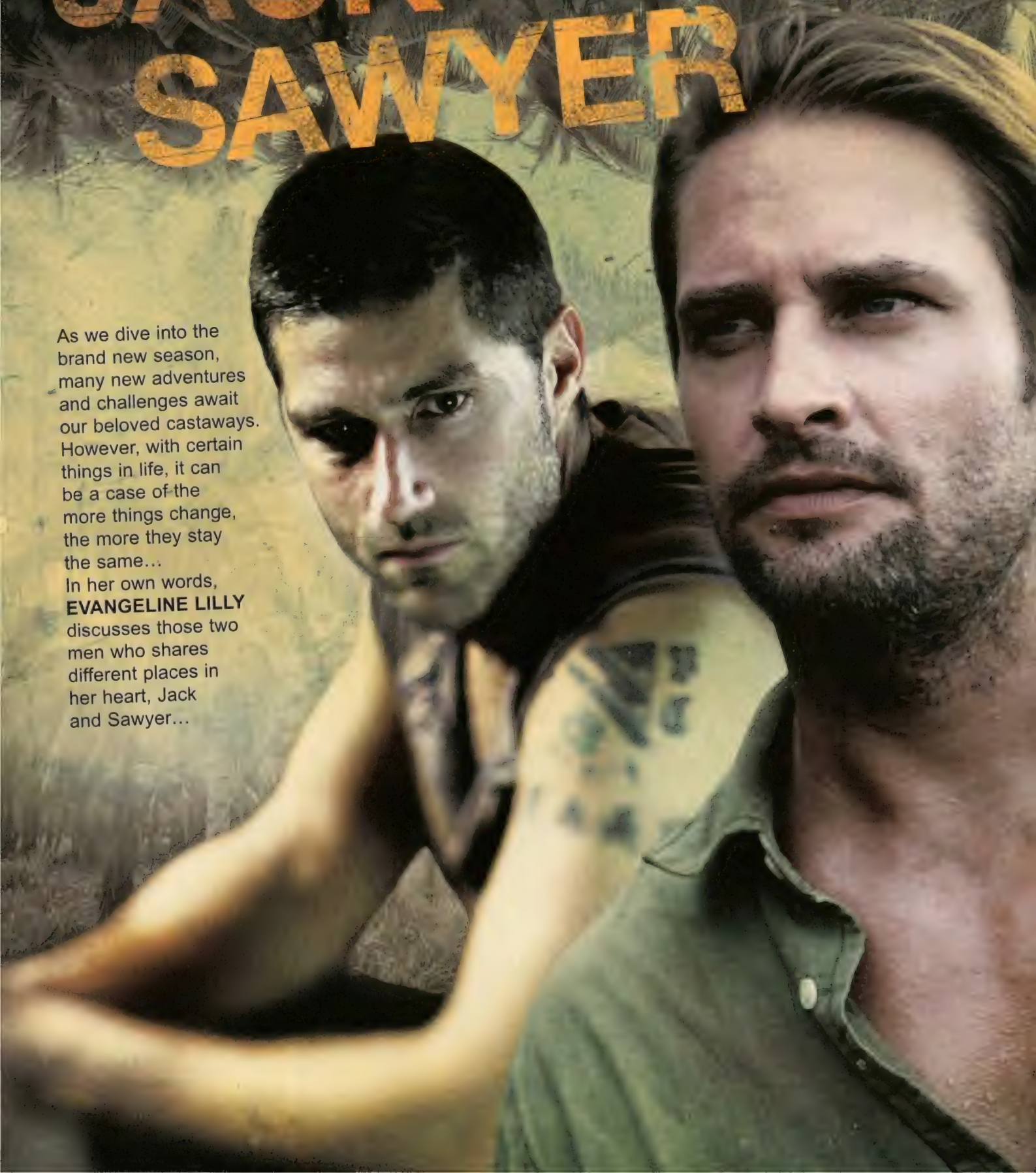
JACK:
Until we know what we're dealing with, no one's going into the jungle.

BY THE FIRE 

JACK KATE SAWYER

As we dive into the brand new season, many new adventures and challenges await our beloved castaways. However, with certain things in life, it can be a case of the more things change, the more they stay the same...

In her own words, **EVANGELINE LILLY** discusses those two men who shares different places in her heart, Jack and Sawyer...





BY THE FIRE

WHEN KATE TELLS JACK ABOUT NAOMI...

Where I found my peace in that moment – because you have to come to terms with anything written for you or your performance – is to be very genuine. If you're not, people will start to lose faith in your character. You find your character within the written lines and the choices. I think with that scene, one of the places I went with it is a certain degree of Kate that is going "go to hell" with the group. Kate is not necessarily that kind of person that is worried about what the group thinks of her, nor is she always worried about the survival of the group. Primarily, she looks out for number one. I think what she saw is the group acting immaturely and irrationally. She saw that, and decided they were being petulant, petty and spiteful. Them not telling Jack because they didn't trust him, because they felt like he'd betrayed them, was being tit for tat. Kate was all, "Jack's withheld information and you're bitter and pissed about that? Get over yourselves. The best thing is for everyone to have all the information. If Jack knows about this woman,

potentially he may be able to service us in some way that none of us have serviced ourselves yet." That's where I went with that...

SEEING JACK WITH JULIET...

I gotta tell you about the episode where Kate refuses to sleep with Sawyer in the afternoon, sees Jack and Juliet talking, and then does. I read that and was unhappy – I always feel that Kate is a redeemable character and that is not redeemable. The way I saw it potentially playing out is that she sees the scenario with Jack and Juliet and then she goes and does the dishes, spends time by the fire, then goes to bed and she lays awake. It's bugging her and she doesn't really get why she is feeling the way she is feeling, she just knows she feels confused and alone and betrayed. Then she ends up in Sawyer's tent for comfort because at times like that, we revert back to what we know. She knows that Sawyer is a safe place and she knows that he is someone that cares about her.

But she did use her body to get what she wanted, and that was the one time this season where I said, "I don't



understand," and I disagreed with the choice. It was very hard for me.

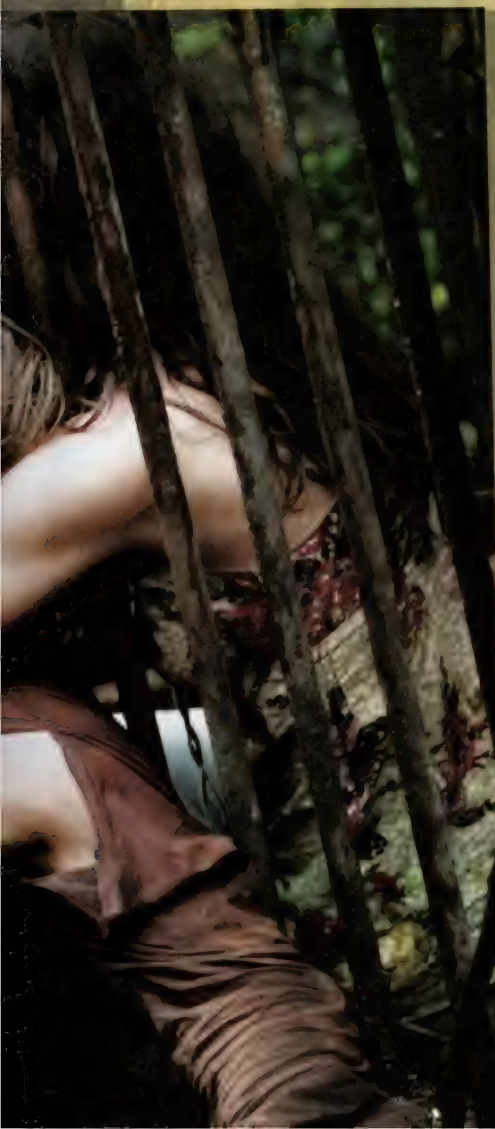
It's painful to do as an actor, so how I ended up rationalizing it, which is exactly what the writers had said to me, is this: we have seen Kate in the past be very deliberate and methodical about her choices. But we have also seen that she is always a contradiction and on many occasions did things rashly, spontaneously and irrevocably flippantly. For example, she blew up her stepfather. That choice didn't seem to be made over 16 years of deliberation. It seemed that the way it was written and played was like one day she was fed up and thought, "I'm going to take care of this." Even when she got married, it was rash and clearly not well thought out. He was a cop

and she's an escaped convict! She didn't think that one through very well. And on the island, when she saw the horse, she kissed Jack out of nowhere. It wasn't something she wanted or chose to do. I think if she were to go back and relive that moment, she probably wouldn't have kissed him. So this is one of the moments that the writers felt she was confused and angry inside and didn't know how to deal with those emotions. She acted rashly. So I said, "OK, I can go there if I have to and I can make sense of that."

SAWYER'S GENUINE COMFORT

Two episodes later, we did this scene where Kate wakes up in Sawyer's tent; presumably, post coital, and she can't sleep and has to leave. There was such an immediate and undeniable sense of love, intimacy and comfort that was there between Kate and Sawyer in that scene that did not have to be

"WE HAVE SEEN KATE IN THE PAST BE VERY DELIBERATE AND METHODICAL ABOUT HER CHOICES. BUT WE HAVE ALSO SEEN THAT SHE IS ALWAYS A CONTRADICTION AND ON MANY OCCASIONS DID THINGS RASHLY..."



BY THE FIRE

worked for by Josh and me. It has become the given. It has become easy and comfortable because we earned it. I feel like I can't play a scene with Sawyer without the intimacy. We haven't earned the other yet. We haven't established anything that would have driven them apart indefinitely yet.

A SENSE OF INTIMACY

You know the scene where she was changing in the tent? That one was written so she gets dressed much more quickly and she leaves. Sawyer chases her around camp trying to talk to her, while she brushes him off and ignores him. At the end of the scene, when he basically implies that she just wants to have sex, she loves him and she feels very confused. So that scene was rearranged in order to establish that she's trying to pull away from him because she recognizes that she loves Jack. When she went back to get Jack, and she sees him lying on the ground and she cried and said she was so sorry, in that moment with him, she realized how much she loved him. I think she spent that walk back thinking that I have to push Sawyer away. I have to. It's not fair to him or me or Jack, because I feel too much for Jack to allow this thing with Sawyer to keep going. But he comes into her tent and she was trying to play cold, but she can't help but be charmed by Sawyer. She can't help but love him and feel intimate with him. So she playfully brushes him off and she is kind of like, "Look, you are my petulant boyfriend and I have to get rid of you right now." Is it such a weird idea that people that meet on this island have a relationship? Up till now, we have seen Boone and Shannon, which was so short-lived. We've seen Charlie and Claire, which was always pull in, push away. It was never a constant, sure thing. So that scene in the tent illustrated that this is




a con artist and a convict version of boyfriend/girlfriend. It's just that they are crap at it! But this was their attempt at it.

IN LOVE WITH TWO MEN

There is always that debate. But the reason why Kate has to be with Sawyer, is that they do understand each other. Let's just for a moment imagine that Kate was with Jack. Let's say Kate is up in the middle of the night and got up from the tent, and she's leaving the tent and Jack asks where she is going. When she says, "Old habits" to Sawyer, she calls him out on his exact same issues. She's reminding him that she is a convict that has been on the run for 12 years and she doesn't know how to do this. He gets it. He lets her off the hook with a joke, and she goes back to him with a tongue-

in-cheek thank you and they go their separate ways. It works because they get each other. Jack would be hurt, confused and devastated. He would question her motives and think that she didn't love him. He doesn't get her. Until she has grown through Sawyer, she could never be with Jack. Sawyer has always offered her acceptance and Jack has always offered forgiveness. I believe before you can forgive yourself, you have to accept yourself.

HOW WILL THE LOST SAGA END?

I am in it for the ride as much as the audience is. This is the reassurance that I'm going to tune in for the next three years, at least now I know that I am not working towards an end that will disappoint me. What I really wanted for the end of our show was for it to be something accessible. I didn't want it to be something so far-fetched and bizarre that the average person has to disconnect at the end of being so invested for six years. I want people get to the end and feel things and relate to things and cry and laugh. The fact now is that we can head towards this very human end and that's the best payoff. 

Special thanks to Evangeline Lilly who was talking with Tara DiLullo Bennett.



NEW LOST SHORT THRILLS

Prior to season four's commencement, Team *Lost* created some brand new short 'webisodes' to whet the appetite of fans everywhere. As a regular new feature for *Lost Magazine*, we'll be examining each of these **MISSING PIECES**, giving you the chance to see sections of their original shooting scripts. For this 100-page Special Edition, we've scattered analysis of the first four webisodes throughout this issue, and we'll be looking at the remaining nine shorts in forthcoming editions of the magazine.

Words: Paul Terry

Lost: Missing Pieces are 13 two-to-three-minute newly-shot stories revealing never-before-seen moments that either take place on the island, or as part of an unseen flashback elsewhere in the world.

The scenes/webisodes – not deleted/unused cut-offs from previously aired episodes – that have aired on ABC.com so far have revealed fascinating new details about *Lost*'s characters, and have got fans debating feverishly as to how they fit in, timeline-wise, plus, thematically, into the show's overall mythology.

MISSING PIECES ANALYZED THIS ISSUE:

- #1 *THE WATCH* (Nov 12, 2007)
- #2 *THE ADVENTURES OF HURLEY & FROGURT* (Nov 19, 2007)
- #3 *KING OF THE CASTLE* (Nov 26, 2007)
- #4 *THE DEAL* (Dec 3, 2007)

On the next two pages, we take a close look at the first episode, *The Watch*. Plus, keep an eye out for examinations of episodes #2 to #4 throughout this issue...





WEBISODE #1

THE WATCH

From the vaults of *Lost Magazine's* Black Box Recorder – the tome of all the *Lost* shooting scripts – come these exclusive extracts from the Missing Pieces webisodes. Here in this new regular section we'll be looking at what we've learnt from these brand new mini episodes. First up, is **THE WATCH**, written by Carlton Cuse and directed by Jack Bender...



1 EXT. BEACH - DAY - FLASHBACK 1

Jack STARES OUT at the OCEAN. Except, oddly, Jack is wearing a RUMPLED LINEN JACKET and a nice button down shirt.

He's got a couple of rocks in his hand and he's CHUCKING THEM, one by one, contemplatively INTO THE OCEAN...

THE CAMERA MOVES AROUND HIM to reveal something startling.

A HOTEL. TOURISTS. LOUNGE CHAIRS. He's not on our island, he's at a BEACH RESORT.

And now the loyal LOST viewers get to start orienting themselves in time. For this is the Hawaiian beach resort where Jack GOT MARRIED TO SARAH.

And now approaching Jack across the sand is his father, Christian Shephard. He walks up. Jack glances over and sees him there, throws another stone.

SHEPHARD
Whatcha doin', kiddo?

JACK
Throwing rocks.

SHEPHARD
Good. Get all that rock-throwing out before you get married.

He throws another one...

JACK
It's either this or be in there talking with Sarah and the wedding planner about where the flowers all go...

SHEPHARD
Wise choice.

Jack chucks the last rock. PLINK. He stands there looking satisfied with his accomplishments.

Jack turns, curious. Shephard pulls a handkerchief out of his pocket. Unfolds it to reveal a very worn but classic 1955 vintage Rolex gold Oyster WATCH.

SHEPHARD (CONT'D)
This was my Dad's... He gave it to me when I got married... so I thought it was only fitting...

Jack looks at it with *surprise*.

JACK
I've never seen you wear it...

SHEPHARD
That's 'cause I never did.

Shephard himself looks at the watch. Jack looks over at him waiting for him to explain.



JACK
Something you're trying to tell me here, Dad?

SHEPHARD
Yeah, there is, Jack.
(then)
Unlike me, you've made the absolute right choice. Sarah... she's fantastic. You're lucky to have her.

And that sort of rare graciousness from his dad can't help but make him *smile*.

JACK
Thanks, Dad.

And now Jack takes the watch, feels it. And he puts it on.

JACK (CONT'D)
Guess this is really happening...

SHEPHARD
Soon as they get those flowers arranged.
(shrugs)
And you're out of rocks...

Shephard smiles. This is as warm a moment as they've had. Jack smiles back now.

SHEPHARD
Do me a favor. If you and Sarah ever have a kid...
(a beat; then)
Try to treat him better than I treated you.

ON JACK. That really AFFECTS him. Close to an apology as Shephard will ever give. Finally, Jack nods --

JACK
No pressure, right?


And with that he AMBLES OFF. LEAVING JACK. Holding the watch and somehow feeling strangely ambivalent.

END OF MOBISODE



WHAT WE HAVE LEARNED...

- Christian seems truly sorry for how he brought up Jack.
- Christian confesses to not marrying the love of his life, but seems certain Sarah is that person for Jack.
- Is there a hint of uncertainty in Jack's reaction?
- This is a point in the Shephards' lives where they seemed a solid unit.



MAKING NOTES, MAKING WAVES

Last September 22, as the sun set dramatically on the horizon and a gentle breeze wafted over the audience at the Waikiki Shell in Honolulu, Hawaii, an appreciative crowd witnessed the culmination of a year's worth of planning, preparing, and coordination for one magical event – the premiere of **THE LOST SYMPHONY**. Continuing *Lost Magazine's* coverage of the event from our last issue, we go deeper into the concept and creation of the evening with **KRISTIN JACKSON**, former Director of Marketing for the Honolulu Symphony and the man behind the idea, Grammy Award Nominated Composer, **MICHAEL GIACCHINO**...

Words: Tara DiLullo Bennett

A first-of-its-kind

creative venture connecting the talents of composer Michael Giacchino and the Honolulu Symphony of Hawaii, the *Lost* Symphony was a night to celebrate the score from the series, which serves as such an integral part of the *Lost* television experience. "A little over a year ago, I was out in Hawaii vacationing with my family," Giacchino remembers, regarding the genesis of the idea. "We went and visited the *Lost* set and I was talking to (Executive Producer) Jean Higgins. I said, 'Wouldn't it be cool to do a night where we do a concert with music from the show here in Hawaii?' She said, 'We should contact the Honolulu Symphony.' It was that silly and 'of a moment,' where it was one of those 'wouldn't it be cool?' questions and then the next thing you know we're on the phone with them and almost a year later we were out there doing the concert!" he laughs.

"I was involved with the Symphony as the Director of Marketing there, but I also worked

as the Unit Publicist on *Lost* when the publicists can't get out there from LA," Kristin Jackson continues, about the development. "I knew Jean Higgins, and she asked me if there was anyway we could bring the two worlds together. I went to the powers that be at the symphony about the ideal way to do it. Usually the way the Symphony world works, basically, headlining groups like The Temptations or something, would come and bring their show so we'd just charge for the performance. For this project, we would have had to create and visualize it from the ground up, so we worked for eight or nine months just planning what it would be. Michael took the ball and ran with it in terms of how he wanted to create the show with video clips and how it should be orchestrated. It was very nerve wracking on the Symphony side because we had no idea what it was going to be like!"

With everyone on board, *Lost* Co-Producer Samantha Thomas and Jackson really dug



THE OTHERS



into the nitty-gritty to facilitate the entire creative process. "The coordination was between Samantha and myself," Jackson details. "I was then the liaison between *Lost* and the Symphony. We negotiated the deal to begin with and then there were a lot of months of going back and forth about the lighting and the staging. We started talking about all of this in September of 2006, and then I left the company in February 2007, but I agreed to stay on this project because I didn't want anything to fall through the cracks – so I was doing it while I was doing another full time job!" she chuckles. "We worked out the lighting, video clearances, actors' guilds, getting the musicians' union to agree to film the concert for DVD, the rehearsal schedule, and flights. Sam and I felt like we were joined at the hip! We talked and emailed four or five times a day for six months. The most challenging part was getting the approvals from all the outside sources. I don't think we even got final clearances from some things until the day before the show!"

Meanwhile, back in Los Angeles, Giacchino spent his time working on weaving the symphony together based on all of the various small score sections (called cues) he's created for every episode

"The show really is like an opera in the sense that everyone has a specific theme that follows them through the storyline and changes with them," Giacchino continues. "It was a great opportunity to all those versions of the themes and wraps them into suites and a cohesive piece. It was really different and we didn't know exactly what we were doing but blindly moved forward with it every step of the way. Like for Kate, I thought it would be great to use her theme, which really first showed up in the episode where she's disguised with the wig. But I also liked that version from the episode where she is up in the tree picking fruit. And then there is a moment when her and Sawyer are together where it changes slightly, so there were all of these emotional moments in her character's life and the question was: how could it all be in one piece? Then it

started to make sense to include Jack and Sawyer in that as well to tell their love triangle. It was about telling the story of these three characters and it then became a nine-minute piece that really speaks to the three of them. So it was really finding the emotional moments within the show to inspire a strong thematic piece. *Lost* can be kind of esoteric and effects-heavy as far as music, so it was fun to go between those two ideas."

With the music cues selected and the themes worked out, Giacchino says the next step was piecing it all together into a show. "We started with the main theme of the show and one of the things I always wanted to do from the beginning was to have Terry O'Quinn (Locke) narrate the show. In some ways, he is the voice of the show. His character is, a lot of times, what the show turns on and the things he does affects everybody. What I originally thought

of *Lost*. "I think the Symphony knew they wanted a 90 minute concert, so we had to work within those guidelines and even that was kind of intimidating!" Giacchino reveals. "I remember wondering how to pull together that much music so it is still interesting, but once we started digging into it, we found a lot of themes that could be expanded into big themes."

For instance, each character on the show has their own theme, so Giacchino started from there as inspiration. "Having never done that sort of concert before, we had to go back to all the music in all of the years of the show to cover as many character themes as we could. I have general ideas of what I did [on the show], but the person that really remembers everything is my assistant Chad (Seiter). I don't know how he does it, but he has this memory for every single thing! So we would have discussions and he would say, 'Remember that cue?' and I'd be like, 'Oh yeah, I forgot about that!' There are hours and hours of stuff, and we can't listen to all of it, so it was a combination of me knowing structurally what I wanted to do and then going to Chad asking, 'Hey, this is what I want to do, but when did I do it in the show?' It was a group effort putting it all together."

"ONE OF THE THINGS I ALWAYS WANTED TO DO FROM THE BEGINNING WAS TO HAVE TERRY O'QUINN (LOCKE) NARRATE THE SHOW. IN SOME WAYS, HE IS THE VOICE OF THE SHOW. HIS CHARACTER IS, A LOT OF TIMES, WHAT THE SHOW TURNS ON AND THE THINGS HE DOES AFFECTS EVERYBODY."

— MICHAEL GIACCHINO (LOST'S COMPOSER)



THE OTHERS

"IT WAS A BEAUTIFUL NIGHT. THE WEATHER WAS GORGEOUS. KNOWING THAT IT'S GOING TO BE ON THE DVD FOR SEASON FOUR IS THE KIND OF EXPOSURE THAT A SYMPHONY NEVER GETS SO THAT'S PROBABLY THE BEST PART OF IT ALL..."

— KRISTIN JACKSON

(FORMER DIRECTOR OF MARKETING FOR THE HONOLULU SYMPHONY)

was that he would do readings that weren't from characters but were about the emotions and the specific cues. When I sat down with Damon, Carlton and Samantha Thomas, we discussed what we could do and everyone came to the conclusion that it would be cool if Terry was carrying a bottle full of messages. So after the main theme is played, Terry walks out on stage with a bottle and it's filled with messages. In between each piece of music, he pulls another message from the bottle and reads it. They are letters from people that have lived on the island at any point of time and had sent out to sea. Some are Dharma people, some might be from the people on the airplane, but it's all from the perspective



of people who have lived on that island. The readings also hint at the emotional sideline of the music to come, so it's about fear, or wanting or loneliness. So it was almost like an experience concert, where you are put into these emotional takes for each piece. And hearing Terry's voice out there in the open air in Hawaii was just amazing. I was so happy he did it," he enthuses.

With all of the *Lost* creative team behind the project, Giacchino says he was able to build to an ending for the Symphony that really gave fans a multimedia experience. "We wanted to do video but we thought, 'How much video do we use?'" Giacchino explains. "Sometimes when you are at a concert like that, when you put something on screen, that's the only thing you see and we wanted the orchestra to be the focus. So we ended up saying the finale would be a great montage and have all the moments from the show and we'd do it to the raft music, when they are launching the raft. To me, that was one of the most memorable scenes in the show so far, so I always knew that would be our finale.



So then it was [a case of] 'how do we put these together and make it feel like it's a steady climb up to the end of the show?' We decided that at the point in the music where they launch the raft, it cuts to the actual scene in the episode and then it continues to picture from there. Prior to that, we showed images for other cues, like random, sepia-toned images that were projected up on the walls with different images of characters. It was very subtle and with no color until the finale video. When the final video comes on, it's full color and it's a very satisfying conclusion."

Back in Hawaii, Jackson says they had their own challenges preparing for the event since it was such a brand new concept. "It was a really difficult show to market because we didn't know what it would be until close to the show, so it was hard to get across to people what it would be like," she explains. But as the ideas began to take shape and get articulated to the Symphony, the excitement grew despite the economic challenges. "When we originally planned for the concert, we had absolutely no idea what the budget would be. The operational people had to put in a budget for their year, so they were guessing on everything. At the last minute when we were adding Jumbotrons and extra camera people it became really challenging. When you work in the world of film and television, the money seems to be bigger. In the Symphony world, we have to pinch pennies together," she chuckles.

But all the hard work and uncertainties ended up paying off beautifully on the night of the show. Giacchino and his team flew out from Los Angeles a few days beforehand in preparation to work with the Honolulu musicians. "It was my first time working with them and they were a great



"IT WAS ONE OF THE GREATEST NIGHTS EVER. THERE WAS AN UNPREDICTABILITY ABOUT IT. WHEN YOU ARE IN THE SAFETY OF THE RECORDING STUDIO, YOU CAN START AND STOP. BUT WHEN YOU ARE UP ON STAGE, YOU CAN'T - YOU HAVE TO KEEP GOING."

- MICHAEL GIACCHINO (LOST'S COMPOSER)

THE OTHERS

group! They were fantastic. It's one of those things where everyone is always a little nervous but we really like to have fun. Music for me is about having fun and not about being oppressive. We went there with that attitude and I think everyone had a great time. We had two days of rehearsals. In TV, you have three hours to record it and you go home with it finished, so for this, it was nice to talk about it and rehearse it."

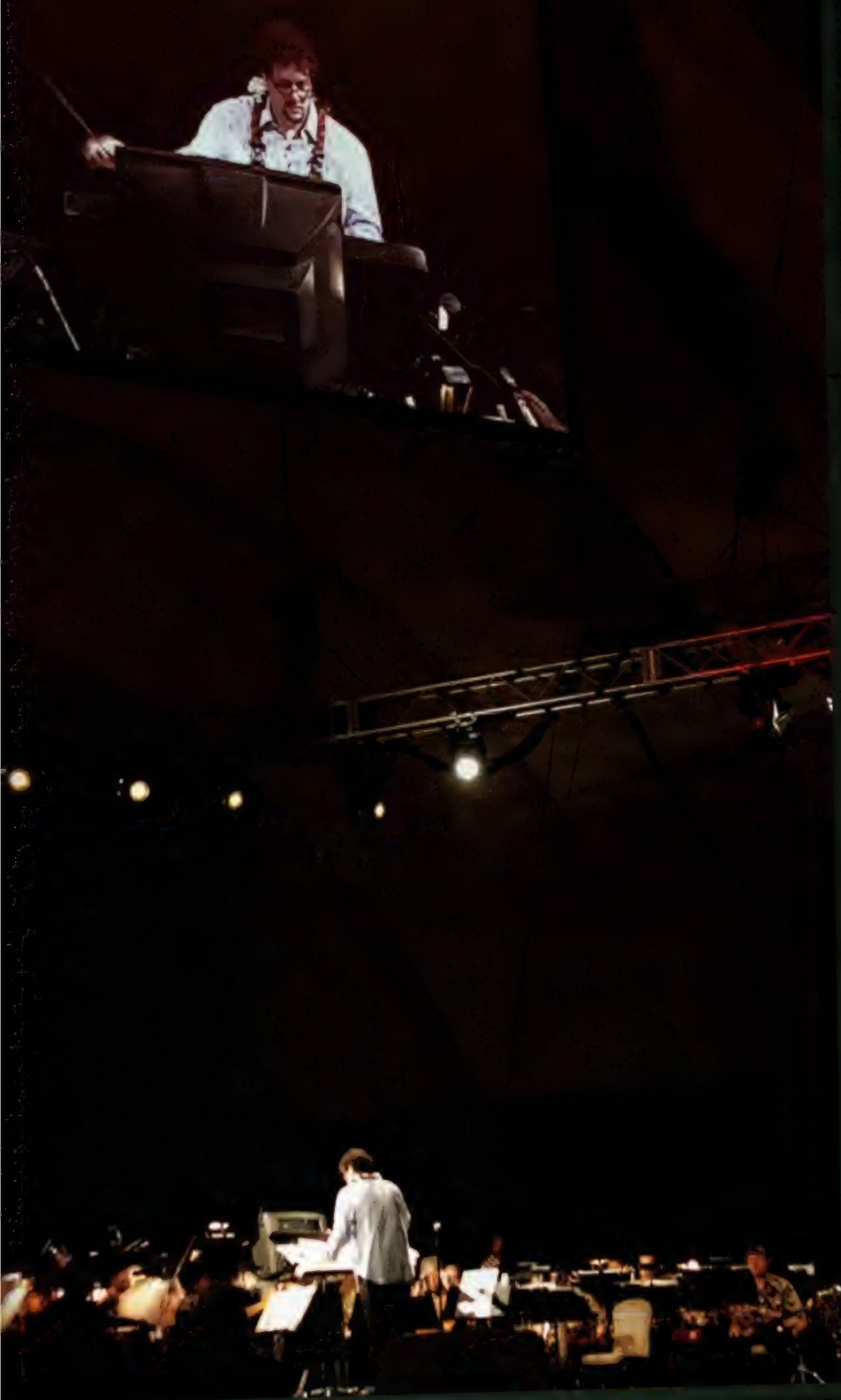
"We did sixteen pieces for the show. It was funny because we were in danger of going long on the night and we had to be done by a certain time or Symphony would be fined by the city because of noise ordinances," Giacchino details. "We had to cut 'Juliet's Suite' on the spot. It was too bad but it will live in some other concert someday. We also did two encores. The first encore we did the 'Life & Death' theme. It's the main theme that is pervasive anytime there is some kind of loss or death on the show. After that, I actually did the main theme to *Ratatouille*," he laughs.

Jackson says the night was a huge moment for everyone involved and she's thrilled that it was also captured for the rest

"THE LORD OF THE RINGS HAS A SYMPHONY SHOW THAT'S BEEN PERFORMED ALL OVER THE WORLD AND THEY DON'T EVEN HAVE CLIPS FROM THE MOVIE. IT'S HUGEY POPULAR SO I'M SURE THIS IS SOMETHING THAT PEOPLE WOULD LOVE TO COME OUT AND SEE."

— KRISTIN JACKSON
(FORMER DIRECTOR OF
MARKETING FOR THE
HONOLULU SYMPHONY)





of the *Lost* fans around the world for inclusion on the season four DVD. "I was able to watch over the shoulder of the DVD crew and see the shots they were getting. It was a beautiful night. The weather was gorgeous and I think it's going to read well on DVD. Watching the concert was just amazing. Knowing that it's going to be on the DVD for season four is the kind of exposure that a Symphony never gets so that's probably the best part of all. It's so

important that orchestras are trying to do something different and new. I told Michael that this type of thing is often packaged to other orchestras around the world. *The Lord of the Rings* has a symphony show that's been performed all over the world and they don't even have clips from the movie. It's hugely popular so I'm sure this is something that people would love to come out and see."

Giacchino says he's very open to the idea of doing it again for other fans after the success of its premiere. "When we were originally thinking about this, it was just a fun thing to do. We've talked about it and are trying to plan tours. I'd love to go to Japan, Australia, and London so it's just finding the dates that work and the orchestras that want to perform it. It was a first for me in many ways and for all of us, but it's interesting that a television show can push the boundaries. It's rare that that happens so we are lucky to be a part of that for sure."

Exhausted, but so proud of what they were able to create together, Jackson explains, "In the six years I worked for the Symphony, the frustration as a marketing person is that the product never really changes. You're dealing with music that is hundreds of years old and people get an idea of what symphony music is. This project really gave us an opportunity to try new things and it could bring in a new audience, which is so critical for symphonies. In order to gain new audiences, you have to try something new and take risks. We took a huge risk with this and I think it paid off. It was a wonderful concert. The music was beautiful and it all flowed together." Giacchino concurs adding, "It was one of the greatest nights ever. There was an unpredictability about it. When you are in the safety of the recording studio, you can start and stop. But when you are up on stage, you can't – you have to keep going. I really loved that about it. The people that were there were fans of the show. They were there because they love the show and to see the impact the show has had on such a wide group of people is amazing. The other great thing was that a lot of people from here who work on the show, all my team, we all came out for it. It was almost like going to your best friend's wedding. It had this feeling of a gathering of your closest friends. It was one of the most special nights I've ever had. We left it with a mixture of sadness and happiness because it was great fun and yet it was sad to leave because we wanted to stay and do it again." △



A tropical beach scene with palm trees and a stone structure in the water. The title 'THE ISLAND OF DOCTOR DHARMA' is overlaid in large, blue, textured letters.

THE ISLAND OF DOCTOR DHARMA

She's been on the mysterious island a lot longer than she thought she would be, and her attempts to prevent pregnant women dying have failed. But beyond her medical experiences, Dr. Juliet Burke has become intertwined with the Others and seems to know more about the smoke monster than she's letting on. Actress **ELIZABETH MITCHELL** discusses Juliet's feelings for Jack, her teaming up with Sawyer, and what the next season means for her mysterious character...

Words: Bryan Cairns

Looking back at season three, there was a moment when Sawyer and Sayid threaten Juliet but she stands her ground, throwing in their faces the truth that neither of them are exactly angels. What did that say to you about Juliet?

For me, the most interesting part about that scene was her vulnerability when she walked away. We have seen her very cool under pressure but I don't necessarily think we've seen her crack when she's around anyone. Juliet is a survivor but it is never more exemplified in that scene where her back is up against the wall. Instead of resorting to anything, she gets right back in their faces. She goes on the opposition and becomes the antagonist rather than the person being persecuted. After all of her years of being persecuted by men, she's probably not going to do that again. I thought Naveen [Andrews] and Josh [Holloway] were fun to work with too for that scene.

In the season three finale, Juliet plants a kiss on Jack. Did you feel that was genuine or manipulative?

I did feel it was genuine. I could be proven wrong, but I have always felt Jack and Juliet are a wrinkle in her nice plan to get herself off the island. She did fall for Jack, whether Juliet is using him or not. She might be because that is what she does by nature to survive. I always felt that kiss was, "I am going to go ahead and do this because I don't know if we are going to be around later." I thought it was genuine but the nature of it was, "This is possibly goodbye," in an unemotional, non-dramatic way. There were no tears or begging. It was nice, clean, and efficient.

At the same time, Kate was looking on in the background. Has Juliet become the fourth player in the Jack/Kate/Sawyer triangle?

I have no idea if she has or not. That love triangle seems pretty solid! That is a role Kate has definitely played for

quite some time. Juliet genuinely cares for Jack and has his back. She has shown that again and again. I don't know what Jack's true feelings about Juliet are but it seems Kate is equally torn between them, and Juliet does make it more complicated. Instead of just waiting for Kate, Jack actually has something to do.





For the last episode of season three, with certain scenes omitted from the scripts for most of the actors, did that send your curiosity into overdrive? How did you find out about the big flash-forward twist? There was a party that I went to, but I have a two-year-old daughter so I didn't stay! I missed the whole thing. Everybody was talking about it at work so they were like, "Okay, we'll tell you!" They were nice about it but I was like, "No, no, I'd rather be surprised." I discovered it when everybody else did. I had at least three offers to tell me but there was still stuff I didn't know. I thought everybody knew who was in the coffin but they were like, "We didn't know!" That was how it was revealed to me.

Why do you think Juliet joined Sawyer in that risky beach rescue? Did she have something to prove to her newfound friends?

Yeah, Juliet definitely had something to prove. In a weird way, she's protective of these people. She knows what her adopted people, the Others, are capable of and felt Sawyer was pretty much doomed if he went by himself. And there was probably a reason she avoided going to see Ben. Maybe she felt she couldn't accomplish anything if they went back, but she could. Juliet seems to be kind towards Sawyer too. I don't know if there is any romantic interest but she sees him as a little guy she helps along. I think Juliet really likes him. She has a bunch of different motives and she has a vendetta against the people she was formerly with. Of course, a lot of the Others became her friends since she's been there more than three years.

"JULIET DEFINITELY HAD SOMETHING TO PROVE. IN A WEIRD WAY, SHE'S PROTECTIVE OF THESE PEOPLE. SHE KNOWS WHAT HER ADOPTED PEOPLE, THE OTHERS, ARE CAPABLE OF..."

CLEANSSED OF YOUR SINS?

ELIZABETH MITCHELL discusses whether Juliet needs the island's redemption...

"Given her past off the island, she wasn't a particularly bad person. When she came to the island, Juliet made some bad choices and now has the opportunity to find a little bit of redemption. But he does seek out a place that will take out the stains."



"I DON'T KNOW WHAT JACK'S TRUE FEELINGS ABOUT JULIET ARE BUT IT SEEMS KATE IS EQUALLY TORN BETWEEN THEM AND JULIET DOES MAKE IT MORE COMPLICATED. INSTEAD OF JUST WAITING FOR KATE, JACK ACTUALLY HAS SOMETHING TO DO..."

Juliet seemed horrified when Sawyer shot Friendly in cold blood...

That was really sad. I don't think Friendly was anything but kind to Juliet so that was one of the things she would never have thought of. The look on her face was, "Don't do it!" and then Sawyer does it anyway. That was pretty hardcore.

It went from Sawyer going, "What the hell is going on here?" to them teaming up. Has she gained everyone's trust now?

She is still kind of an outcast. It is amazing to me too because she helps everyone. However, there is a built-in mistrust so there might be something going on. Jack seems to be almost blindly trusting of her. Juliet does confide in him but she is still on the outskirts. It is still a struggle for her and Juliet is looked at fairly strangely, even though she has proved herself.

At this point, what would Juliet do to get off the island?

She would probably do pretty much anything, although when she killed Pickett, it was because he turned the gun on her. I don't know if she is capable of murdering someone that she cared about in cold blood. That is one of the things

that makes Juliet fascinating to me – how far is she willing to go? The islanders think she might be capable of anything, which is what keeps them weary of what her intentions are. I also believe there is a tremendous amount of humanity in her so we will have to see what comes into play. It is a nice war to be able to watch. 🔥





THAI CHI

Regular *Lost Magazine* followers will be familiar with our Beyond the Hatch zone that takes you deep beneath the surface of the show. A new season means brand new features... so welcome to Beyond the Island, where we'll be showing you just how Team *Lost* creates worldwide locations for those all-important flashbacks and flash-forwards. First up, thanks to season three Production Designer, **ZACK GROBLER**, we take you to the far eastern land of Phuket, famously featured in the Jack-centric episode *Stranger in a Strange Land*...

Words & Pictures: Zack Grobler



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"My sketch of the Thai fishing hut exterior on the beach. This location was perfect because the distant mountains are reminiscent of Phuket."



"The set was built as a two-wall structure with a roof, since it was shot from only one angle. The two palm trees are fiberglass fakes that we added."



"The decoration included both eastern and western influences: camping equipment, canned food, oil lamps etc, as well as an authentic Thai bed. The mosquito net helped set a nice romantic mood."



"The interior of the hut was built on our sound stage with adjustable bamboo ceiling pieces to allow for interesting lighting possibilities."



"To create the right atmosphere in the tattoo parlor, we built a platform to stage the scene on. It was based on ancient temple traditions. The back wall contains classic proverbs."



"We used traditional tattoo equipment and had an advisor on set."



INDIA

Scenic view of
the city

"After looking at
research photos of
Thailand, I had an
idea to create the set
entirely with lights.
This concept sketch
of the Thai street
was done by Art
Director, Scott Cobb."



"The chosen location
in downtown
Honolulu before we
started. In one day
we changed an
entire block of shop
windows. We
mounted many
Thai signs that were
specially created,
and hung hundreds
of lights, both neon
and ropelights."



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"The lit set on the night of filming, complete with food vendors, mopeds, 'samlors' (thai bicycle taxis), and an outdoor bar."

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"Our set dressing team did an amazing job and removed it all again the next day!"

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BURIED TREASURE



They may have not been main characters, but cold and callous **PAULO & NIKKI** certainly had a memorable part to play on the *Lost* island. They never seemed to bond with the group and certainly had their own agenda (finding those diamonds). Here we look back at Paulo and Nikki's best moments in life and death...

Words: Zoë Hedges



MEMENTO MORI

EXPOSÉ

(SEASON 3, EPISODE 14)

THE SET UP

Nikki is running through the jungle and collapses on the beach in front of Hurley and Charlie, struggling to say something, which Hurley decides is "Paulo lies." She then apparently dies. Later on, when they go into the jungle they find Paulo in a similar state with his shoe lodged in a tree. The episode quickly turns into a whodunit style story, with Hurley trying to work out what happened to Nikki and Paulo.

Hurley, Charlie, and Sawyer search their hut on the beach where Hurley finds Nikki's script for an episode of the TV show *Exposé*. He's very excited to discover Nikki was in his favorite serial drama. While Hurley is catching up on *Exposé*, Sawyer finds a walkie talkie very similar to those he's seen the Others with and they start to think they worked with the Others and were killed by them. When the emphasis switches to Sawyer being a suspect, he confesses that Nikki came to her for a gun. This is why Desmond saw them arguing. Sawyer confesses he knew Nikki had been digging in the soil and came up with their diamonds. They bury Nikki and Paulo with the diamonds.

FLASHBACK

Nikki is pole dancing at a club, which turns out to be an episode shoot of the Australian TV show, *Exposé*. She is having a relationship with the TV executive on the show, Harold Zukerman, and over dinner he gives her a diamond bracelet. At the same dinner, Zukerman is poisoned by the chef, who is actually Paulo. They steal a bag of diamonds from the house and callously leave him to be found with apparent heart failure.

They leave Australia on that fated Oceanic flight and see Boone and Shannon arguing in the departure lounge in the airport. She turned to Paulo and says, "promise me we'll never end up like that." It is sad then to think that in the end, they do end up arguing and lying to each other, ultimately their selfishness and petty arguing over diamonds being the source of their own death.

As soon as they crash on the Island, Nikki wants to find the diamonds and this soon descends into them arguing. Nikki strikes up an unlikely friendship with Dr. Leslie Arzt and he shows her his insect collection, telling her he's discovered 20

OTHER GREAT MOMENTS

Here are some other of our favorite Paulo & Nikki moments...

- The amazing re-shot/re-cut crash site that now incorporated the diamond duo.
- The foreshadowing of Paulo using the Pearl hatch and the knowing reveal as to why he went in there: to hide the diamonds.
- The fact that Sawyer keeps asking, "Who the Hell's Nikki and Paulo?!" Pure comedy gold.

"YOU'RE ONLY SORRY BECAUSE YOU GOT CAUGHT!" - NIKKI

new species, including the Medusa spider, whose bite temporarily paralyzes its victims and the female's scent attracts every male in the species from miles around. Nikki asks Dr. Arzt about trajectories with the hope that he'll be able to advise where luggage and the diamonds might be. She tells Leslie she's looking for Paulo's nicotine gum.

When in the jungle following Arzt's advice, they discover the beechcraft and the Pearl hatch. Nikki wants Paulo to climb into the beechcraft and Paulo wants to go down a hatch but they can't agree, so end up doing neither.

After the guns are found by Kate and Sawyer, Nikki takes Paulo to the waterfall where she makes him dive in the waterfall. Paulo finds the diamonds but lies to Nikki about it.

Eventually, Paulo manages to convince Nikki that they are better off without the diamonds, "Maybe not finding it was good for us. Look what it did, it might've torn us apart." A few minutes later, after Paulo leaves her side, Nikki finds Paulo's nicotine gum on the sand, which was with their diamonds. She goes to Sawyer to get a gun from him, but he won't give her one.

PAULO'S BEST MOMENT

When Paulo is trying to bury the diamonds, Locke finds him on the beach and gives him a typical Locke-esque lecture. He persuades Paulo not to bury anything on the beach as it erodes. Paulo then decides instead to put them down the Pearl hatch, and hides them in the cistern of the toilet in the Pearl station. As he is in the toilet he hears Ben and Juliet come into the station. He listens into their conversation, not realizing or caring about its significance. They talk about using Michael to manipulate Jack to get him to operate on Ben. If only Paulo had been paying more attention, things might have turned out differently and he could have warned Jack.

BEST NIKKI MOMENT

Nikki leads Paulo into the jungle when she finds out he has the diamonds. She throws the Medusa spider at him and then cruelly explains how he is now "turned to stone." After the spider bites him and he's beginning to be paralyzed, she searches him. He apologizes to her, telling her he was only hiding the diamonds from her so she wouldn't leave him. He watches helplessly as Nikki is bitten and she runs to the beach for help. It then becomes clear, neither Paulo or Nikki are dead; they're paralyzed! Nikki's message wasn't "Paulo lies" it was in fact "paralyzed." We then watch Paulo and Nikki get buried alive with their diamonds... †

"I WAS AFRAID OF LOSING YOU.
IF YOU FOUND THE DIAMONDS THEN
YOU WOULDN'T NEED ME ANYMORE."
— PAULO

"EVERY MAN'S ENTITLED TO HIS OWN
SECRETS PAULO, BUT CAN I GIVE YOU
A PIECE OF ADVICE...THINGS DONT STAY
BURIED ON THIS ISLAND..."
— JOHN LOCKE



WEBISODE #2

THE ADVENTURES OF HURLEY & FROGURT

From the secret vaults of *Lost Magazine's* Black Box Recorder – which contains all the *Lost* shooting scripts – come these exclusive extracts from the Missing Pieces episodes. Next up for analysis is **THE ADVENTURES OF HURLEY & FROGURT**, written by Adam Horowitz & Eddy Kitsis and directed by Jack Bender...

EXT. BEACH - ROSE AND BERNARD'S TENT - DAY

The FLAP OPENS. FIND HURLEY -- peering out from inside the tent. The look on his face tells us it ain't his tent. He's SNEAKING around. Hurley eyes the area to see if the coast is clear. As he gingerly steps out, carrying a PACK --

FROGURT (O.S.)
Hello, Hurley.

Hurley freezes. Someone WAS out there. He slowly turns around to see --

NEIL FROGURT. 30s. The man. The myth. In the flesh. And Hurley? Looks CAUGHT. But that doesn't diminish his HATRED and DISTASTE for --

HURLEY
Frogurt.

FROGURT
(for the thousandth time)
It's Neil.

Frogurt steps closer, eyes Hurley and his PACK. Suspicious. Hurley CLUTCHES his pack, clearly concealing something.

FROGURT
What're you doing in Rose and Bernard's tent, Hurley?

HURLEY
...Nothing.

And then a BOTTLE of DHARMA WINE falls out of his pack and onto the SAND.

FROGURT
Nothing, huh? Looks to me like you snagged some Dharma cabernet.

HURLEY
Bernard... said... I could... borrow it.

FROGURT
You don't borrow wine.



FROGURT

What's going on with you and Libby?

HURLEY

(THAT throws him)
What do you mean?

FROGURT

Look, Tubby, you're holding up the line. We both know you're never gonna get past doin' laundry with her, so how 'bout you back off and a let a real man show her what's what.

HURLEY

Well it just so happens, Frogurt, I'm way past laundry. Yeah, that's right -- I got a date with Libby right now. We're goin' on a picnic.

Frogurt absorbs this, surprised.

FROGURT

You've got a date.

HURLEY

Yeah. I'm getting the wine. She's getting the blankets.

Frogurt is set back but not defeated.

FROGURT

Well played, Hurley. Well played. But this isn't over. If you can't close with Sweet Libby? Then it's Neil time. Now and forever.

And with that Frogurt walks away. OFF HURLEY. Is this guy really a romantic threat?

END OF MOBISODE



WHAT WE HAVE LEARNED...

- Neil Frogurt is real!
- Frogurt can actually be pretty cocky and unpleasant.
- Libby had someone else seeking her affections.
- Hurley got to proudly tell someone about his date with Libby.



With a weighty predicament on her mind – women who fall pregnant on the island tragically die – Sun is hoping that rescue genuinely is on the horizon in season four. **YUNJIN KIM** takes a break from playing the ever-evolving Sun Kwon to discuss her rise in Hollywood, her first book, and trouble on the island...

Words: Bryan Cairns

RESCUE DAWN

How was your between seasons hiatus break, Yunjin?

It was great. I did this Korean movie called *Seven Days* and I just found out a couple of days ago that Summit Entertainment, who did *Vanilla Sky* and *Mr. & Mrs. Smith*, picked up the remake rights. It is also the most expensive remake rights out of all the Korean films for a Hollywood studio. The movie just opened yesterday in Korea. It was competing against *Beowulf* which is going to be tricky and we got sort of an NC-17 rating which means you can only go if you are over 18. But I was really passionate about this film and it got great reviews everywhere.

Back on the island, in the beginning, you were concerned Sun would be

portrayed as this submissive timid wallflower. Were you pleased with the confrontation between Sun and Sawyer last season?

I was! Sun is becoming a major slapper on the show [laughs] and going around slapping everyone! She is not as nice as she has been advertised to be. But the slap with Sawyer was cleverly faked. I never made contact with Josh's face. We faked it really well and hats off to Josh for the right type of reaction.

After what he put Sun through with that staged kidnapping, it must have felt good to take Sawyer down a notch or two...

Oh yeah! To take Sawyer down for



"I FELT LIKE CHARLIE'S DEATH WAS THE BEST ONE TO DATE TOO. I CRIED. DOMINIC MONAGHAN DID SUCH AN AMAZING JOB AND DIDN'T MAKE IT MELODRAMATIC, HE JUST LAID IT OUT THERE..."





calling people names, picking on them, and being downright mean, was great. I finally stand up to the man! Talking about season three, I also got to kill one of the Others, Colleen Pickett, and finally do some action which was so much fun. I killed her, and then bumped into the actress who played her, Paula Malcolmson, in L.A. I said, "Oh, Hi. Sorry about that [laughs]!"

Last time we spoke, there was still some confusion over who the father of Sun's baby was. How did you feel when it was finally revealed to be Jin?

It was smart of Damon [Lindelof] and Carlton [Cuse] to go that way. It could have been the Jae Lee character, or a lot of people were saying it was Michael from the get go, but I think it was the right decision to go with Jin. If it wasn't executed properly, it could have gone very soap opera-ish so I was

HOLLYWOOD DREAMS

This year, YUNJIN KIM was published with *The World In Your Drama*, a book that chronicles her rise in Hollywood...

"Not everything in the book is about *Lost*. It is about being the very first Korean actor to transfer over to Hollywood, what my personal experience was, and what I gained from it. The book is really to inspire people to follow their dreams. Since people took so much interest in my experience, the publisher offered the project to me. I was like, 'I am not a writer! I could never write a book!' However, during season three, I spent all of my free time writing it. The book came out in Korea this summer so every cent I made from the book, half of it was given to World Vision and half of it was given to a Korean youth group for teenagers who are homeless or ran away from home. I feel really good about writing the book and what I gave back in return. But just writing the book in general, I feel I flushed everything down and I'm ready to be filled with new experiences. But believe me, I was pulling my hair out every other day. I would be staying up to four in the morning because I had to send this chapter over. We went from chapter to chapter, and I wanted to be extra sensitive and really deal with my own experiences versus the experience of *Lost*."





"IN SEASON FOUR, SUN SIMPLY WANTS TO GET OFF THE ISLAND - BECAUSE SHE IS GOING TO DIE IF SHE STAYS. THAT CAUSES SOME MAJOR CONFLICT..."

really happy to hear it was Jin's. But that doesn't change the fact Sun had an affair and has all that conflict within her.

It must have been reaffirming for Sun and Jin's marriage though.

I totally agree. Something good could come out of that relationship.

At the same time, it isn't fair that Sun keeps a vital piece of information from Jin concerning how the women on the island tend to die before giving birth...

I know! I don't know why Sun chooses to keep so many secrets from her husband. I have no idea why that is!

Season three's finale was such a curve ball too...

Wasn't it! I felt like Charlie's death was

the best one to date too. I cried. Dominic Monaghan did such an amazing job and didn't make it melodramatic; he just laid it out there. His death really made sense. I am not saying all the others didn't, but I felt Charlie's death meant something. He was actually dying for a reason.

As an actress flipping through the script, were you convinced Jin had been murdered at the hands of the Others?

Oh yeah! As soon as I got to that page, I picked up the phone to call Daniel. Then I thought I should wait and finish the script first. I was like, "Oh my God!" So I had the phone in my hand while I was turning the pages. Later, I was like, "Oh, of course! I almost called you!"

Were you as shocked by the flash-forward as the viewers?

I had learned about that scene with Matt and Evie in the parking lot but I didn't get the pages. Only those two actors did. It was really intriguing to see that finale and them in that scene.

Kicking off this new season, what do you think is on Sun's mind?

In season four, it is simply getting off the island - because she is going to die if she stays. That causes some major conflict...




GET LOST

BIG GAME HUNTING

Last issue, courtesy of our good video game friends over at Ubisoft, we brought you a screenshot-filled preview of the forthcoming **LOST: THE GAME**. Now, for this special edition of *Lost Magazine*, Ubisoft have provided us with some incredible artwork that began the process of working out how to create and render the game's backgrounds, plus the game's Producer **GADI POLLACK** reveals just how they created it...

Compiled by Paul Terry





How did the idea behind this game come about, and how long ago was it started?

Gadi Pollack: The game was started in May 2006. We had our first 'meet and greet' with the producers at E3 in 2006 and from there we had another meeting with the producers at the end of August that lasted for two days. We went over what they wanted to see in the game, and what we could and could not do regarding the *Lost* mythology. It was very interesting to discuss the mythology of the show so we could understand how the show worked in order for us to recreate the experience of the game. One key point was to make the game authentic to the show.

How closely did you work with the show's producers?

The ABC producers were a very big part of our process from being involved in our brainstorms to working with us on the story. In fact, the ending of the game was created by Damon Lindelof. We went down to meet with Damon Lindelof and Carlton Cuse regularly to get their feedback on the game's development.

What process did you go through to CGI the cast and are some of their voices in the game?

We received reference photos from ABC to make sure that we could reproduce the cast to an exact



match as possible and to ensure they were well represented in the game. We also hired a scriptwriter from *Lost*, Dawn Kelly, to work with our Lead Writer Kevin Shortt, to ensure we had the correct wording and tone in the dialog for each character. With regards to the voiceovers, we managed to secure some great actors to contribute to the project.

The concept art shown within this feature is amazing. What can you tell us about how that was created?

Thanks for the complement! That was one part I was very picky on: recreating the island and the characters was key to ensure the *Lost* fans would feel they were immersed in the show. I sent our Artistic Director to Hawaii for one week (lucky him) to take photo references of the trees, plants, and so on. He also spent three days on the set of the *Lost* production. ABC/*Lost* were very helpful by giving us as much reference material as they had; they had some great stuff to help us recreate locations and elements from the show.

GET LOST

How difficult was it creating the island for the game?

We were not allowed to map the island – as you know in the show, we never see the whole island. What we did was create an infinite jungle system to never allow the player to map the island.

What other games would you compare this one to?

Myst for the puzzles; *Alone In The Dark* for the tense moods; *Far Cry* for the lush and dense jungles.

What are some of the game team's favorite *Lost* episodes and characters and why?

We loved the ending to season three – that was the talk of the team for days! We all appreciate how each

(continues on p61)





GET LOST





(continued from p58)

character is unique in its own way and how anyone can relate to at least one of the castaways; that's what makes the show so strong. *Lost* lets you feel like you could be one of those characters in the show. But if I had to choose my favorite it would Eko. I loved his story of redemption.

What would you like to see the show explore in its final three seasons?

What is Dharma? Those numbers – they are driving me nuts! Also, why the island? 🔥



WEBISODE #3 KING OF THE CASTLE

From our Black Box Recorder – home of all the *Lost* shooting scripts – come these exclusive script extracts from the Missing Pieces shorts. Here we'll be looking at what we've learned from these brand new webisodes. Next is **KING OF THE CASTLE**, written by Brian K. Vaughn and directed by Jack Bender...

1 INT. BENJAMIN LINUS' HOUSE - DAY

CUT INSIDE one of these idyllic little homes to find an epic showdown -- DR. JACK SHEPHARD facing off against a wheelchair-bound BENJAMIN LINUS.

But instead of the usual gun-toting/scalpel-wielding hostage situation these two alpha males usually find themselves in, Jack and Ben are just quietly playing a nice game of CHESS.

CLACK. Ben takes one of Jack's pawns.

BEN

So.
(beat)
This must be strange for you.

Jack SHRUGS, studies the board.

JACK

Not really. Been a while, but my dad taught me how to play when I was a kid.

BEN

Actually, I was talking about you being here. With us.

CLACK. Jack takes one of Ben's bishops.





WHAT WE HAVE LEARNED...

- Jack actually hung out sometimes with Ben after their 'pact.'
- Ben hints/warns of the island's power at not letting certain people go.
- There is a strange foreshadowing of season three's flash-forward.
- Ben makes even a game of chess a play for manipulation.

BEN (CONT'D)
Relax, Jack.
We made a deal, and I fully intend to honor it.

Jack calms down, but only a bit.

JACK
You "intend to" or you will?

BEN
It's not entirely up to me. If the island doesn't want you to leave, it won't let you.

JACK
(dubious)
What, is the island going to sink the sub?

Ben looks at the board, mentally planning three steps ahead, while at the same time playing off Jack's concern here.

BEN
No, no. I promise you. I won't do anything to prevent you from getting home.
(a beat)
But if you do leave this place, a day may come when you'll want to return.

JACK
Never.

BEN
Well, I've learned... never say never.

Jack nearly LAUGHS at this, but Ben is undaunted --

BEN (CONT'D)
And if that day comes... I hope you'll remember this conversation.

CLACK CLACK. With Jack's queen within striking distance of check, Ben CASTLES, swapping his own king and rook.

Ben looks up at his opponent with a SMUG GRIN --

BEN (CONT'D)
Nice try, by the way.

OFF JACK, FROWNING as he begins to sense impending defeat.

BOOM.

END OF MOBISODE

BY THE FIRE



DHARMA DARKNESS

All bets are off for what the future holds for Benjamin Linus. He has taken us through such a twisty-turny story, that it's best for us to just sit back and enjoy the crazy ride. Actor **MICHAEL EMERSON** agrees, and is psyched about this season's new tales...

Words: Bryan Cairns

A lot of Ben's loyal followers were bumped off at the end of season three. Is there even any Others left that he can rely on? Well, he sort of has his own inner circle, his family with Alex and Karl. Ben is a general without an army now. Most of his warriors were killed. It is true the tables have been turned. It is no longer two armies on the island facing off against one another. Ben is sort of a solo operator now and he can't really trust the survivors that are still alive. There's Juliet and he has an adversarial relationship with Alex and Karl. I don't know who his

real people are anymore. He has definitely become isolated.

What does Alex mean to Ben, especially after he was ready to give her up?

I think Ben loves his adopted daughter but it gets in the way sometimes of his calculations. It is a problem for him. She's the one that mixes him up. He has paternal feelings for Alex that aren't always consistent with his plan at the time.

Ironically, it looked like Ben was trying to recruit Locke into the fold. What changed?



BY THE FIRE

That process may still be ongoing. Locke is a man whose mission, or position, isn't always clear to himself. Right now, Locke may be where Ben wants him to be.

The two even feel like kindred spirits of sorts...

Well, they are. That plays out so truly in life as well. The people who we have the most friction with are the ones who are most like us. They both seem to have a particular relationship with the powers of the island. And they are both competitors in a curious way, in a jealous pursuit of... I don't know what... ascendancy? Primacy within the power structure of the island? But there is a connection there.

Introducing Locke to Jacob seemed like the turning point for Ben...

It did. I don't know what Locke saw but he heard Jacob speak and that was a huge turning point. Whatever else, no one has been able to communicate with Jacob but Ben and now things have changed. That is a bit of a shocker for Ben.

Is it difficult to take Ben's word at face value considering he has lied?

I don't think he lies very often; he just tells half truths or skewed truths. He is manipulative but I wouldn't say he's an out and out liar. He is like the devil in that way. He tells you those equivocal truths that lure you in to deeper water. The ongoing tease of him is he keeps saying things and no one believes him but they should sometimes. His adversaries must be so sick of having to decide what he is up to [laughs]!

In interviews, you have maintained that Ben is not a villain, that ultimately he is doing what he deems is best.

Were there any moments or actions last season where he crossed the line and made you doubt his intentions? Sure, like in the flashback episode #20 where we see his complicity in the genocide of the Dharma Initiative. Then there was his erratic and violent behavior with Locke when he shoots him at the death pit. That made me think, "Wow! And I just fooling myself all this time?" Sometimes when I have spoken to the writers, I will say, "I have that Pollyanna-ish idea in mind that he is going to turn





"BEN HAS PATERNAL FEELINGS FOR ALEX THAT AREN'T ALWAYS CONSISTENT WITH THE PLAN OF THE MOMENT..."



BY THE FIRE

out to be something admirable," and they always say, "Well, hold on to that! That is a good working proposition." It certainly works for me. I don't know if they are going to ultimately support my idea or not but it looked pretty bad in #20. He seemed kind of insidious there. I believe those very events will be revisited and re-conceptualized at some point. I don't know if it will happen this season but somewhere along the line, we are going to see those events from a different angle.

What was your initial reaction when Ben shot Locke point blank?

That was shocking. When I read that, I thought, "God, what is going on?" But then, Ben's emotional life may not be very highly evolved. When he gets very angry or agitated, sometimes he behaves kind of childish. Except unlike kids, he is very dangerous and has weapons. When he loses his cool, it can have really serious repercussions. I feel like he lost his cool with John Locke and the way those scenes are written, I tend to play Ben as a teenager throwing a tantrum. That is true of people in general. When buttons are pushed in perfectly organized grown ups, they turn into much earlier version of themselves. And let's not forget where he shot John Locke either. That may turn out to be more important than we thought. There aren't many accidents in Ben's world so the fact where he shot him wasn't fatal is interesting.

Previously when we saw Ben, he was tied up and Rousseau had just clocked him in the head. Where does that leave him now? Physical bondage or pain never seems to be a big deal for Ben. It is almost like suffering is a tool that he uses to further his own end. He is never to be counted out or considered to be in a state of defeat just because he is bruised, bloody, and bound. Usually, things are going just as he wants them. Ben seems to be impervious to beatings; he can just take it and take it. It is almost like this is self-penance for being as powerful and manipulative as he is. It is weird... 🔥



SEE SAW

On top of *Lost*, MICHAEL EMERSON was involved in another popular franchise, the horror movie *Saw*...

"That *Saw* series is like a juggernaut! I thought the first movie had a good script and had one of the best twists of anything I had ever read. I knew it was worth doing but I didn't know it would be such a sensation."

THE BEST YET WE KNOW AND KNOW

When you, the fans, talk, we listen. Your love for the ruthless Mikhail is clear, and so even though he has been blown to pieces by his own grenade, we bring him back from the dead so that the man behind the patch, **ANDREW DIVOFF** can tell us in his own words all about the specifics of Mr. Bakunin...





THE ORIGINS OF THE PATCH

It was always part of the character. Wearing a patch for an actor can be a recipe for a big ol' accident waiting to happen – the fans are not fools and they see right through that stuff if the actor is having trouble with it. So it was very cool how the character developed by looking into the lens and then went from there. I think that some of the other actors saw me showing up with the patch and thought, "What the hell are we doing?! We've got a pirate here!" But it was very organic and for me it was natural. I had my history and my Soviet war history and his claim of being somewhat of a hero, which may or may not be true. I think he embellished the truth a bit.

A LOVE FOR MIKHAIL

There are two characters that I have played in my career that I love. There was Louis in *Toy Soldiers* and the other is Mikhail. There was a nobility about him, as sad as he was, in that he was honest. When he said he was going to do something, he was going

to do it. For instance, when he follows Ben's orders, sure enough it's to the letter. Mikhail is a soldier and he understood that about himself. I love Mikhail. I thank the writers for that and as with all of the characters, you can tell that the writers love them because it shows in the writing. It goes deep into characters. On some other show, my character might be ignored just to prop up the lead roles.

LIGHTS, BAKUNIN, ACTION!

As for the action in that episode *Enter 77*, Evangeline [Lilly] and Naveen [Andrews] kicked butt. They were really physical and did all their own stuff. Naveen is a quick learner. He learned an intricate series of moves for the fight right on the set and I was extremely impressed. They were all very professional and what I will take away forever is that they were so accepting and nice to another actor. If I could make an analogy, I would say that Mikhail is the baton that is passed between racers. I did

"WEARING A PATCH FOR AN ACTOR CAN BE A RECIPE FOR A BIG OL' ACCIDENT WAITING TO HAPPEN – THE FANS ARE NOT FOOLS AND THEY SEE RIGHT THROUGH THAT STUFF IF THE ACTOR IS HAVING TROUBLE WITH IT..."

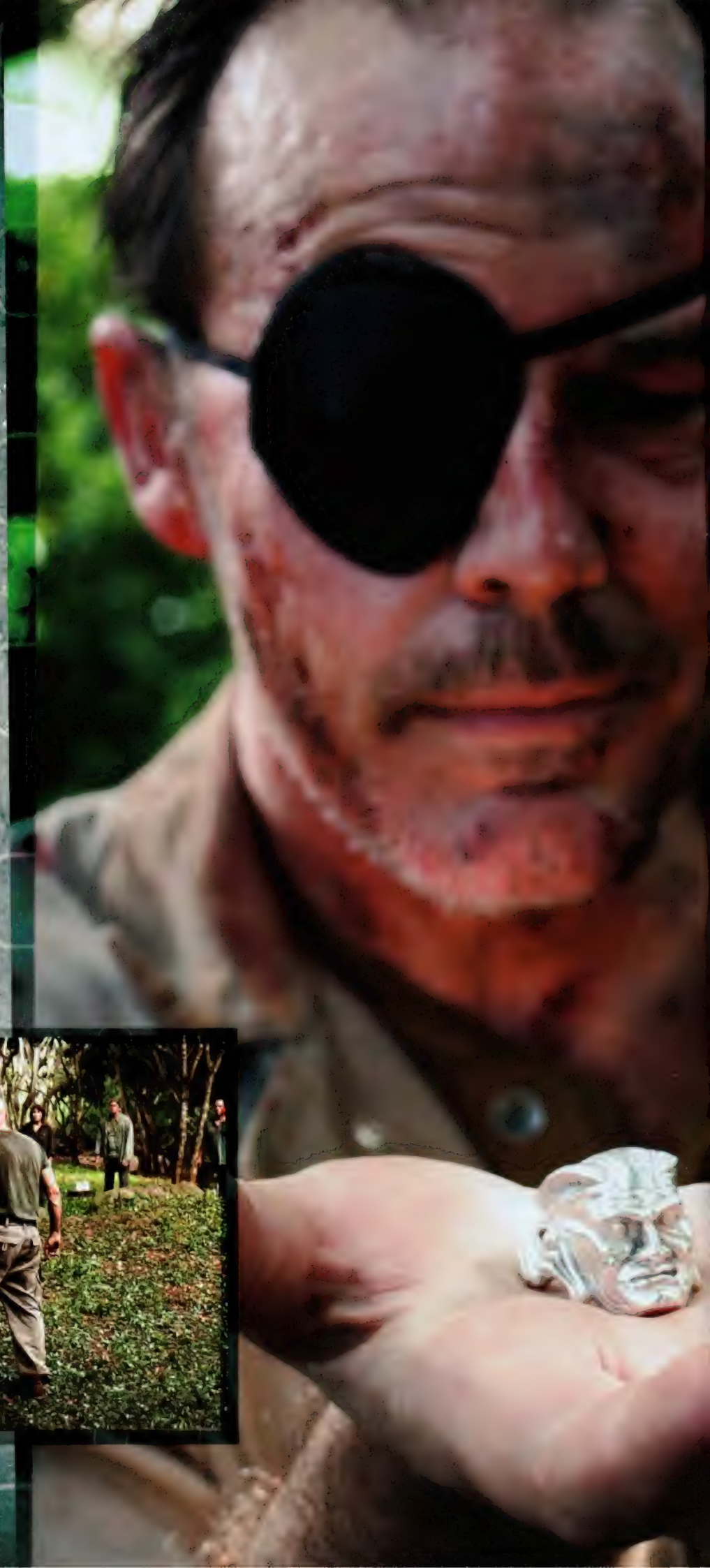
NAMASTE



realize that I had to hit the ground running, but once I did, I realized that everyone else was sprinting! I had to beef it up. It may be stressful, but these guys do this for 30 weeks a year!

AN ELECTRIFYING END

At that point, getting pushed through the sonic fence, I thought it was a noble way to go. And he says, "Thank you" to Locke, and that was a little mystery and still is as to why he said it. But in *Enter 77* when he kills Klugh in front of the farmhouse, I played that she was his love interest. So for him to have to kill her, perhaps when he gets to the fence he basically has set up Locke to kill him. Perhaps it's a bit of suicidal thing? Yet later, when we revisit him and he's talking to Ben, he says this is the guy that tried to kill him, so now it comes back around and he wants to be the soldier again. He's composed himself by that point and is probably hardened and more vengeful than before. When Mikhail said he likes living alone I think that was true. I don't think he participated in the Purge. I don't think he wanted any part of that.





"WHEN MIKHAIL SAID HE LIKES LIVING ALONE I THINK THAT WAS TRUE. I DON'T THINK HE PARTICIPATED IN THE PURGE. I DON'T THINK HE WANTED TO BE PART OF THAT..."

SEASON FINALE, MIKHAIL'S FINALE

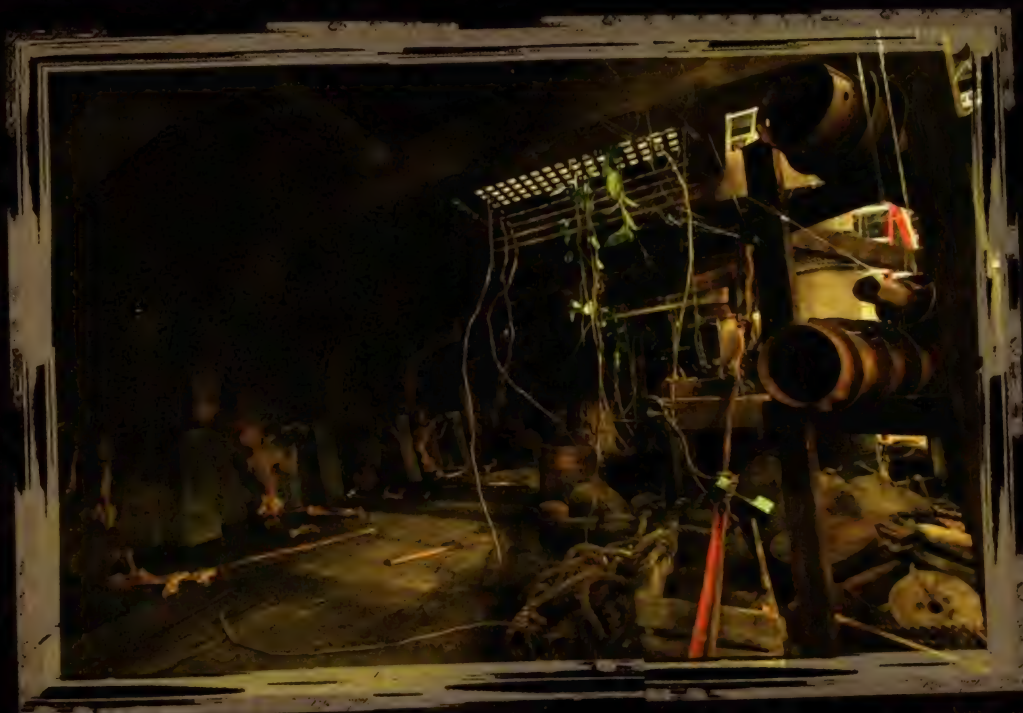
I love action – it plays so naturally for the actor. Like when I come out of the water and I am pulling all that scuba stuff off, you can tell he's pissed off! He comes up the moonpool and he's raring to go! All that stuff was 60 to 70 pounds and the adrenaline was going, and it gave me that little extra tweak to turn that knob up a little higher. Sometimes the physical stuff can get in the way, especially if you think about it too much. I am a certified diver, but I haven't dived in a while. I went out in open water and had a trainer there. Mike was the underwater guy and he got me back up to par with the scuba stuff. We did shoot underwater for the knocking on the window. It was cool, literally and figuratively. If you were in there for a while, you got a little chilly, but outside was hot. I'd come out of the pool freezing and everybody that was in the room was very hot because of the lights.

A RETURN TO ACTING

Lost has been a big help and thanks to that show I am back in full swing with the acting. I still have my logging crew and I still set up small jobs to make sure my guys stay busy, but *Lost* has been such a door opener for me. The tables have turned completely in terms of reading for things. As for other projects, all I can tell you is that I imagine Mr. Spielberg is a fan of *Lost*. I did an audition for untitled project recently. I waited for a month but figured I didn't get it. Then the wheel came around and came to find out that I did get it. I'm heading off to work with Mr. Spielberg and Mr. Lucas. The cool coincidence is that I got the final word on the day after the finale. I'm thanking my lucky stars. I give all the props to the show. I've been around long enough to keep my head the same size and my feet on the ground. As long as I'm happy and doing what I love to do and it's work that people are interested in, I'm a happy guy. 🍷

Special thanks to Andrew Divoff who was talking with Tara DiLullo Bennett.

SKELETON



Everyone at *Lost Magazine* loves the creepy side of the show, and our Dark Territory zone is your regular passport to the spine-tingling underbelly of the island. Thanks to season three Set Designer **ZACK GROBLER**, get ready to be transported deep inside the hull of the infamous Black Rock ship with these photographs taken during *The Brig's* shoot...

Words & photos:
Zack Grobler

"The Black Rock was carrying slaves and mining equipment when it got stranded on the island."

"This brig set was based on the the season one location, which was a museum ship at the Honolulu harbor. Since that was filmed quite dark, we took creative license and added to our version, built on stage."



CREW

LOST

"Because I wanted to allow more light into the set, overhead gratings were incorporated into the set design. It was typical for such a vessel to let fresh air and natural light below deck."



"Pictured left is the corridor to the brig (above) where Locke waited for Sawyer. The skeletons of slaves, still chained to the hull, recalls the ship's dark history."

Dark Territory



"Adding the vines to the set gave it a sinister feel, as if the jungle is invading everything."



The set dressing department collected antique mining equipment, ropes and other debris which they staged as if it were strewn around inside the ship when it was stranded."

"Troy Arakaki and his Greens Department hung the vines down through the gratings and also through cracks in the hull."

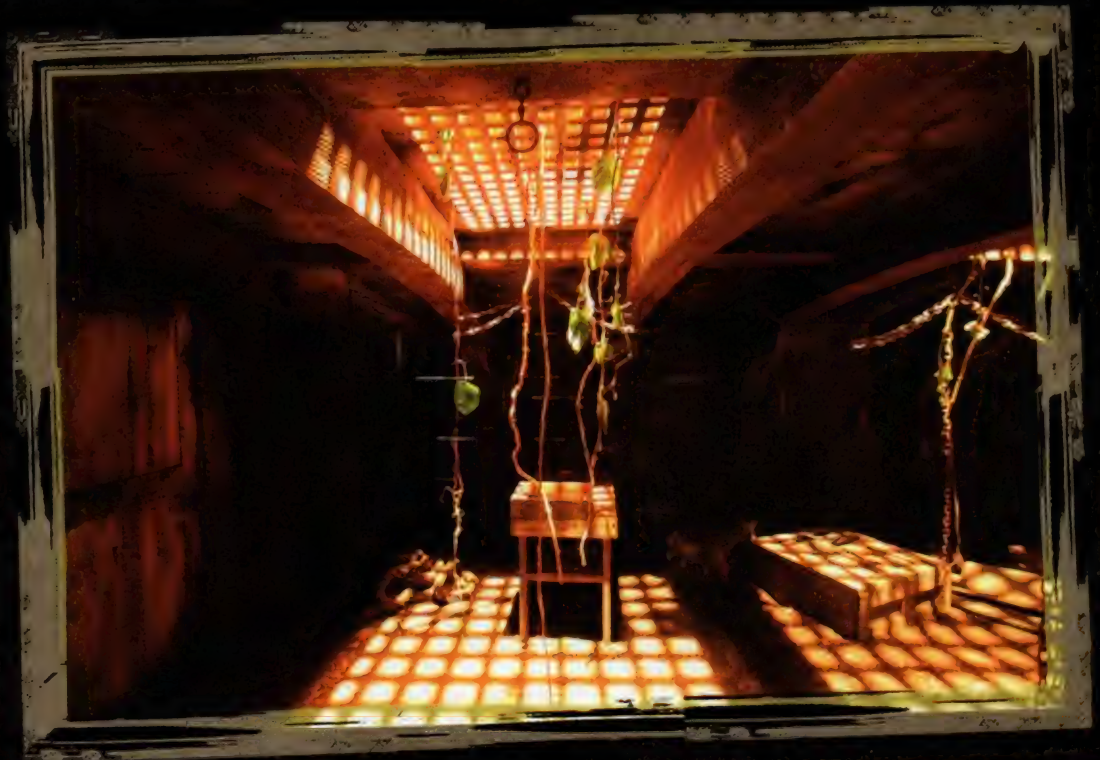


"Our sculptor, Jim Van Houten, shaped the curved beams from styrofoam. They were then plastered with a combing technique and our scenic painter, Chris Barnes, created the grain effect that resembled real wood."



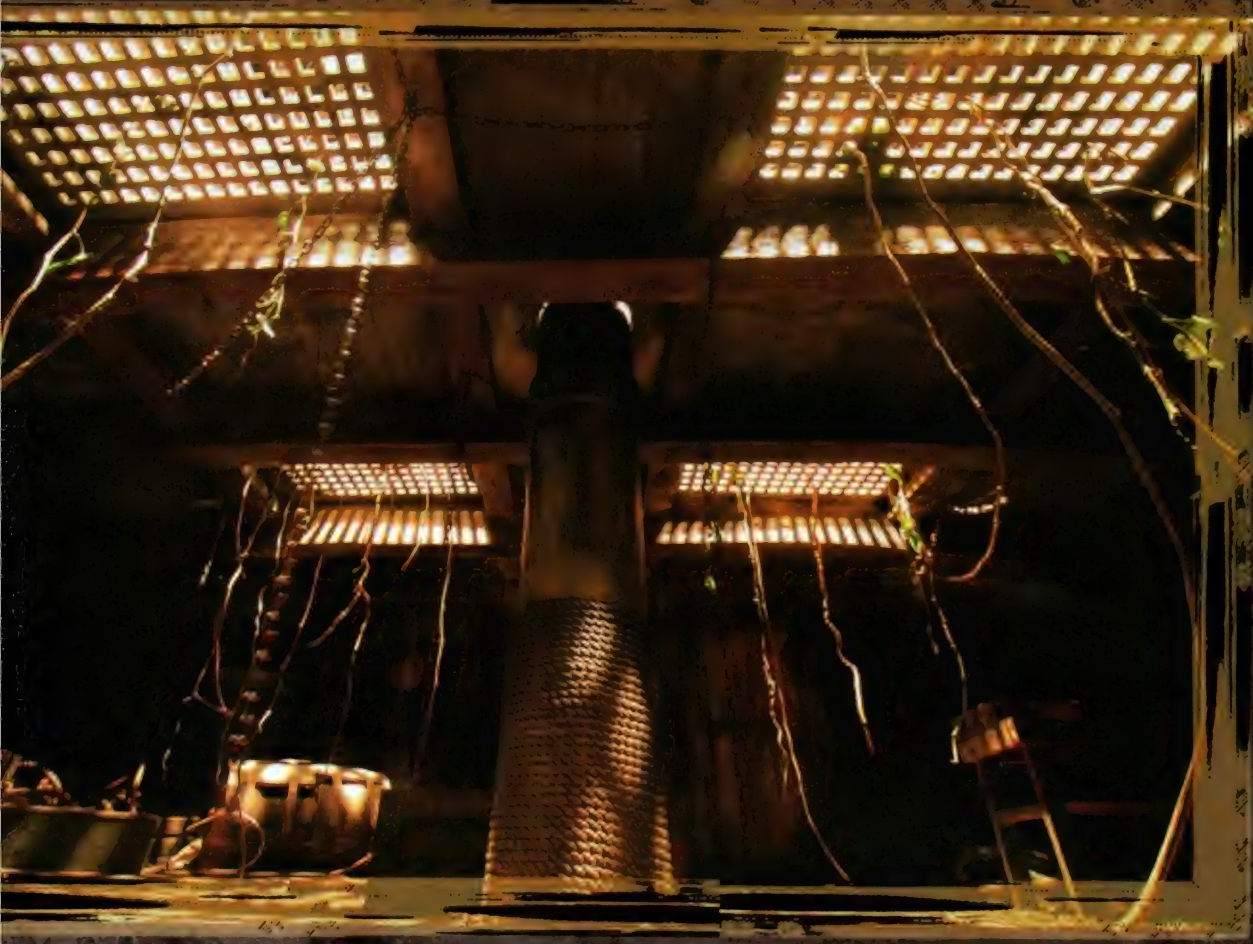
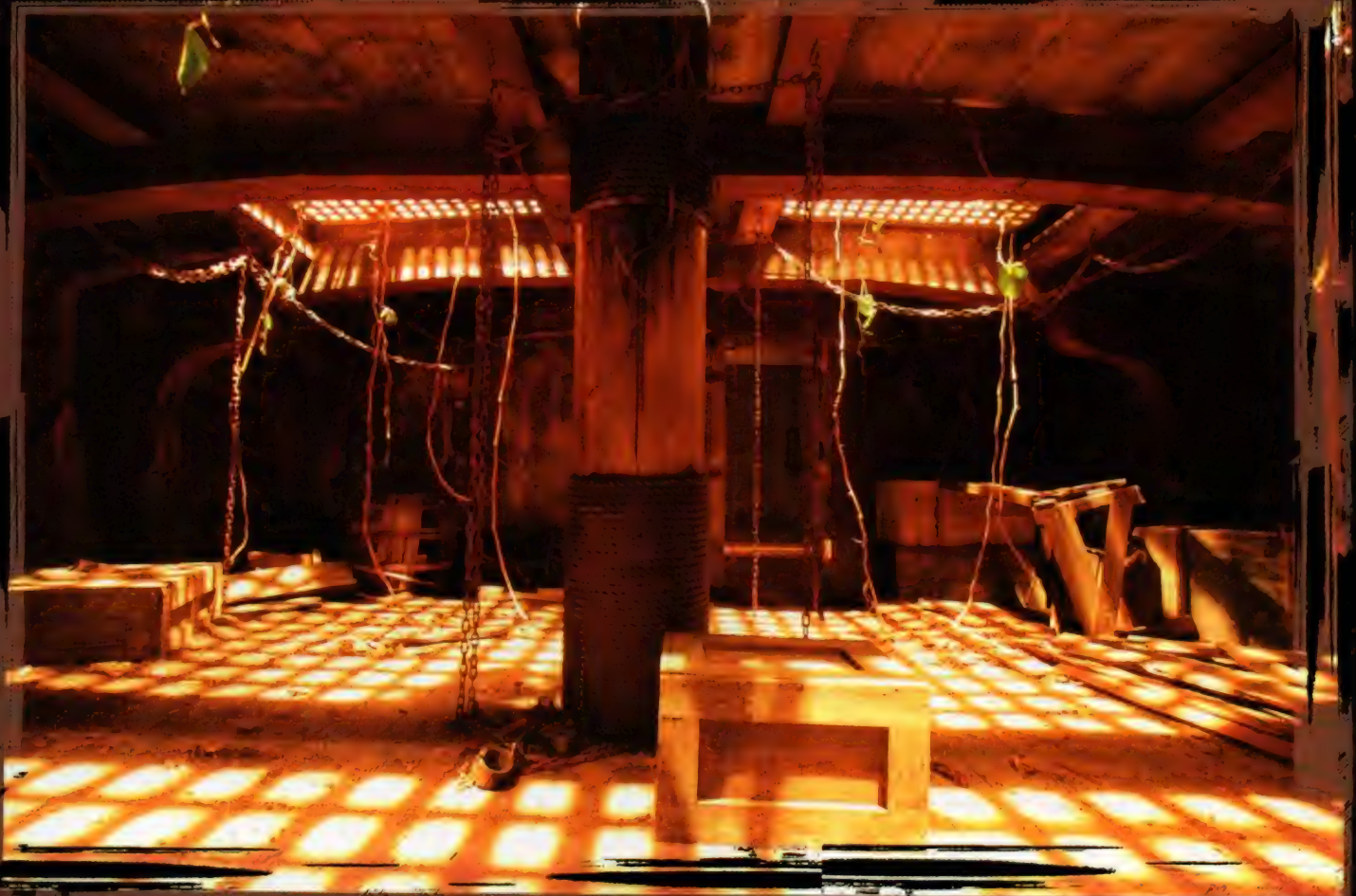
Dark Territory

"This is the brig itself, where Sawyer killed Cooper..."



"The light shining through the gratings overhead, creates a strange and eerie mood, which is exactly what we needed for the scene."





"The chains hanging from the beams above were used by Sawyer to strangle Cooper."

"For the safety of the actors, we used plastic chains that were painted to look like rusty metal."

WEBISODE #4

THE DEAL

From the depths of our *Lost Magazine* Black Box Recorder vaults come these exclusive shooting script extracts of the Missing Pieces webisodes. Here are segments from **THE DEAL**, written by Elizabeth Sarnoff and directed by Jack Bender...

INT. BEACH VILLAGE YURT - NIGHT

FIND MICHAEL. His head bobbing, DOZING. His HANDS TIED to a POST at the center of the YURT. And we start to place ourselves... oh, yeah, this is the time Michael was captured by the OTHERS when he went to the look for WALT.

Now the FLAP at the entrance to the YURT OPENS and in walks... JULIET. She's dressed in the OTHER'S GARB of RAGS. Her face is smudged with dirt. And we're pretty surprised because we had no idea these two ever even met.

She moves to him, her voice soft --

JULIET
Hello, Michael.

It wakes him. He BLINKS, looks up at her --

JULIET (CONT'D)
I'm Juliet.

JULIET
Beatrice told me you saw your son.
Ah, of course. ON MICHAEL. His eyes NARROW --

JULIET (CONT'D)
I've spent some time with him --
with Walt. He's a very...
interesting kid. Very smart,
very... special.

MICHAEL
What do you mean, special?

JULIET
He's not an ordinary boy, which is
why I'm worried about him.
(a beat; then)
So I'm glad you agreed to do this
for us. I'm glad you're gonna get
him away from here.

And now Michael levels her with his best STARE --

MICHAEL
You expect me to believe you give a
damn about my son?



Juliet moves to him, INTENSE, her tone LOADED --

JULIET
Believe it or not, Michael -- I'm not your enemy.

MICHAEL
Oh, you're not, huh?

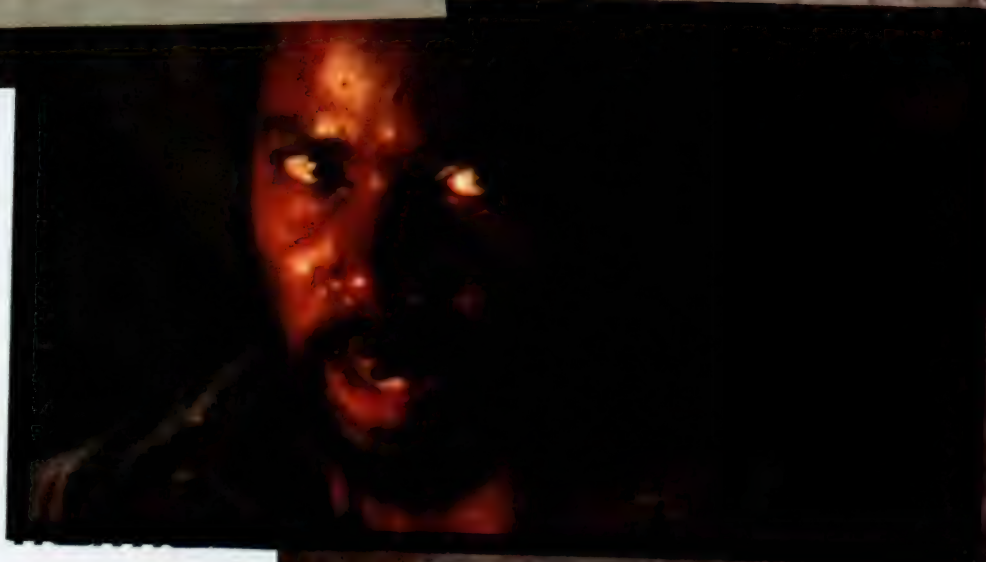
JULIET
No, I'm not.

ON MICHAEL -- she's got his attention now --

JULIET (CONT'D)
Our man in your camp -- the one you're going to free -- his name is Ben. He's... he's important.

MICHAEL
And he's the one who can get me off this island?

JULIET
Yes.



She takes a beat, looks around, then decides to offer him a little more.

JULIET (CONT'D)
I made a deal with him, too.

A beat. This quiets Michael. He studies her, sees her for the first time as an actual human being --

MICHAEL
Then why are you still here?

ON JULIET. Good question. She works to keep the emotion from her features --

JULIET
Because he saved my sister's life.

ON MICHAEL. Absorbing this. His voice softening --

MICHAEL
Where is she?

JULIET
Miami.



WHAT WE HAVE LEARNED...

- Michael met Juliet during his time with the Others!
- Juliet told Michael Henry Gale's real name is Ben – Michael was the first to know this.
- Further weight towards Walt's 'special' nature is added by this scene.
- Juliet comes across as genuinely caring for Walt and Michael, but also for Ben.

JULIET
Wouldn't you do anything to save Walt? Even if you knew you could never see him again?

ON MICHAEL. Thinking. And the look in his eyes tells us HELL YES he would.

JULIET (CONT'D)
You have your list.
(then)
Good luck.

She moves for the YURT FLAP, disappears. OFF MICHAEL, determined but with no idea yet of how far he'll actually go --

CUT TO BLACK:

END OF MOBISODE



THE OTHERS

LOST
AT THE





VISUAL FX: BIG 10

Lost is known for many impressive things: amazing characterization, atmospheric settings, intricate plotlines, and jaw-dropping special effects. **KEVIN BLANK**, Visual Effects Supervisor (seasons 1-3) for the show, reveals his personal top 10 favorite VFX sequences that he and his team were responsible for...

Words: Tara DiLullo Bennett



THE OTHERS

While

Lost may be an amazing character drama, from polar bears to smoke monsters, hatch clocks to crashing planes; *Lost* is the epicenter of fantastic enigmas and it's a big reason audiences keep coming back. For almost three full seasons, Kevin Blank was one of the architects of the visual mysteries of *Lost* in his position as the series visual effects supervisor. It was Blank's job to take the most challenging visual concepts concocted by Executive Producers J.J. Abrams, Damon Lindelof, and Carlton Cuse in the scripts and then create them digitally for the small screen. From the most minor details, like "erasing" homes from a supposedly desolate cove, to pulling off the jaw-dropping, mid-air destruction of Oceanic Flight 815. Blank was the brain behind the masterful visual effects on *Lost* that look just as good as anything you'd see in a summer blockbuster.

With a long resume of impressive visual effects work for series like *Hercules*, *Xena*, and *Alias* and now his feature work for Abrams' big screen projects like *MI:III* and *Cloverfield*, Blank says it was his work on *Lost* that really changed his whole mindset in creating visual effects.

"The process of the genesis of *Lost* – which was J.J. and Damon coming up with the show in seven weeks and how that was thrown together – was really the art of winging it," Blank reflects. "A mantra of VFX is that good planning yields good special effects. But interestingly over the years it seemed like some of the best things we did on *Lost* got winged. It wasn't like, 'Here's the plan and the perfect way to do it,' but it was more that something in the environment would suggest the way to do it. In the feature film world, it's planning, planning, planning... but now there's always going to be a part of me that is going to want to create 'in the moment' and never be afraid to throw away your plan because some amazing stuff can happen when you are in the moment. Even though it can be very nerve-wracking when you shoot something and everyone expects the delivery to be spectacular, you really learn to trust your instincts."

Having handed the *Lost* VFX reins over to Mitch Suskin right after the episode *The Brig*, Blank proudly looks back at his body of work and exclusively ranks for *Lost Magazine* his all-time favorite VFX moments during his tenure on the series...



#1 – THE PILOT EPISODE: THE OPENING NINE - MINUTE SEQUENCE

"There were about 200 visual effects shots in the pilot and about 100 were in the opening sequence. A lot of people don't know that. The Pilot was a nice balance between a big budget production and being smart about what was being used. Initially it was very difficult to choose the location for where to stage the plane because of environmental issues. They were talking about going to another beach where visual effects were going to be asked to put in



mountains. There were other times they couldn't figure out how to support the wing in the air so they were going to ask visual effects to do the wing in CG. They finally found a good location and they ended up having a crane support the wing and then VFX painted it out. It was a way of having it all be 'real.' We chose to do easier visual effects in place of getting more reality. There was one sequence when the wing drops and they were going to set off an explosion. They figured VFX can handle this, but everyone started saying it would be great to drop the

wing and set off the explosion. You have basically a \$100 million setup – why not just do it for real? They set up to do that and the explosions didn't ignite! All the explosions once the wing dropped had to be added in visual effects. What happened was that is that it wasn't planned that way. They immediately turned to me and said, 'Can you fix it?' I asked to be let to go to the beach at night and shoot some real pyro elements so then I could design those elements to fit. There was always a tall order, and things that didn't go to plan and then a reaction to how

to adjust. It was a nice ballet, and J.J. put a lot of trust in me. [Producer] Sarah Caplan gave us all the resources we needed. It was definitely the best. And I think that sequence sticks out the best because when the Pilot debuted in Hawaii on the beach on the big screen, there were 20,000 people there to see it. There's a street, Kala Kala, that runs along the water and during that sequence all the traffic stopped even through the green lights. People could see the screen from their cars and they stopped to watch!"

THE OTHERS

#2 – THE PILOT EPISODE: THE TAIL TEARING AWAY FROM THE BACK OF THE PLANE

"It came out great. A company named Digital Dimension did that shot. It was exciting because it was the first few days of shooting. We shot the interior of the plane in LA before going to Hawaii. It was just meeting the actors for the first time. There was a Steadicam Operator, Greg Lundsgaard, and he was unbelievable in the way he moved that camera around in there. J.J. manually shook the camera. It was performance camera, with a handmade shake on the lens and the old *Star Trek* style – everyone moves left as camera moves right.

"We shot the interior with the plane closed together the night before. Then overnight, they took the plane apart and removed the back section, then set up a 45-foot green screen. The stunt department rigged stunt people to be ripped out of their seats. The foreground piece of action had Evangeline Lilly and the Federal Marshal, with some stunt performers being ratcheted back into a green screen. At the moment where the tail ripped, [DP] Larry Fong set up these big 20K lights to represent the sun flooding in. At that time, I was flying back and forth between Hawaii and LA for the Pilot and I was always taking pictures from my seat on the plane of the skies. The skies you see outside the plane are what I took on my flights. We had a real sky background, a CG back of the plane."



#3 – SEASON TWO: THE HATCH CLOCK

"That clock ended up being a really big set piece for the whole season. When they introduced it, they didn't say it was going to be a big deal all year long. The prop department commissioned to have something built and I think it was kind of expensive. They shipped it out to Hawaii and it didn't work in that the numbers were flipping. There was nothing mechanical about it, so it looked flimsy and silly. They shot two episodes with it and when they got into the editing room and said, 'Oh my God, this is horrible!' We're talking about maybe six or seven scenes over two episodes where this prop was such a black eye that they were debating re-shooting everything. They came to me and asked, 'Can you fix this?' The big thing was talking to Damon and Carlton about what the clock was supposed to mean and what it should look like. So I designed something up and they approved. We built a CG panel and worked out a process to create the flipping cards. We showed them one shot and they said it was great. The first one we did was a little bit of

work just working out the bugs, but once we did it, there was a plug and play effect. It got to the point where they said, should we build one now, but we could do those shots for \$300 each. For the rest of the season, that clock was always a visual effect. I remember one day when Damon showed me a Widget on a Mac of the clock counting down so I got a kick out of that because it was a purely unplanned visual effect that became one of the VFX secrets we had!"



THE OTHERS

#4 – SEASON ONE FINALE: THE BLACK ROCK

"The one challenge that we really, really got a kick out of was the Black Rock. Damon and Carlton asked if we could put an old Spanish galleon, clipper ship in the middle of the jungle? I said, 'Sure we could,' but then there was back and forth on how to achieve that. Jack Bender shot the episode and they found the location, so it was a case of how it would fit in and if it would be CG or a miniature? Miniatures are expensive and CG at that level of detail is hard to make look good.

"I flew out there to take a look at the location and they built 10% of the rear practically to have as a set piece. When they were talking about it, they had a study model in the office that [Lead Sculptor] Jim Van Houten had carved out of foam and painted. It was really an excellent rendering. When I walked into the room,

I thought I was looking at the miniature of the butt of the ship. I asked how long it would take to carve out some more foam to do the rest of the ship. He said about a week. I told [Producer] Jean Higgins, 'If Jim gives me this whole ship, I can photograph this and place it in the scene.' They shipped it back to the mainland and then we took photos with our main matte painter. We took the plate and lit it so it looked like it was under a canopy in the jungle. We used a still photo and then painted some green vines over it. It really was just a couple thousand dollars piece of foam. A miniature of a ship like that could easily be \$100,000. People said it looked great. And when we came back for *The Brig*, we pulled back the tarp and took a photo of it from another position and used it again."





#5 – THE SMOKE MONSTER

It always had me betwixed and between. When we were doing the Pilot, J.J. and Damon were very vague with me as to what it was. The secret of what it is – some of which has been revealed and some still which has not – they didn't tell. But what we were seeing was a bunch of trees breaking down. I kept on saying, 'Look, tell me what it is. I'm not going to tell anyone, but I want to understand how it works for the future.' We didn't really get into it until season two and Damon designed the shot of the reveal to Eko, where we pass through the smoke. We had talked about what the smoke monster is and how it works, and that led us to putting some imagery in the smoke. They were subliminal frames, about 13 or 14 of one single frame. We grabbed frames from other episodes to put in there and we even shot a few custom tableaux's to represent other things. We did the smoke monster at the end of season one but it was just a taster and we were still working out what it was."




#6 – SEASON THREE: THE SMOKE MONSTER SLAMS INTO THE FENCE

"The fence was developed in season three and they said the smoke monster would be repelled away from it. We had seen trees break and a little smoke wisp, but we had never seen what we called 'the freight train' coming through. I came up with the idea that it would pile upon itself and then spread out like it was going against an invisible force field. It ended up very dynamic and people seemed to really like it. It was one of my last kicks of the can before I left. We manufactured it in the software Lightwave and it's a bone chain with particle emitters breaking up. It's done by a company called Eden Effects and John Teska is the artist that has always done the smoke monster."

THE OTHERS





#7 – THE SEASON TWO FINALE

"We got nominated for an Emmy for that. It's really hard to say any one particular thing in the finale because it was the foot, and the bird in the jungle, and the sailboat, and the magnetism in the hatch. There was a whole series of shots with a very aggressive schedule. There were about 160 shots in that episode with an even tighter schedule than the Pilot had. It was a crazy time and it overlapped with the *Alias* series finale, which had 250 visual effects! It was just a really crazy time period.

"We had some secrets like Charlie running out of the hatch as it exploded; we built a hatch to black and shot pyro elements to composite it into that. The extension of the hatch was CG. Some effects you could tell and others not so much.

"There was no sequence really but a lot of elements. Shooting when Jack and Kate and Sawyer are on the dock and have their masks revealed so they meet Friendly and Ben on the dock, there were maybe 30 or 40 shots of civilized Honolulu painted out. Everywhere they looked you would see a house or something that wasn't supposed to be there. It's not fancy stuff but more time-consuming."

THE OTHERS

#8 – LONDON IN SEASON THREE

"For this I had borrowed from something I had done before. I had worked on a feature called *Euro Trip*. In it, we had done a scene with two characters right by the side of London's River Thames across from Big Ben. I took very specific planning to set that up and I had that photography. We decided to stage a shot here in the same location. We found a reverse that was up against a church in Hawaii that you could buy to set up as a souvenir stand. On the reverse, [Production Designer] Zack Grobler built a matching wall for the concrete/stone wall that runs along the Thames – beyond that were green screens and tennis balls.

"Then, when Desmond goes up to Penny's father's office, that was a set that was built on stage. They always try to find locations because it's so much cheaper, but to find this big grandiose office was just not something they were finding or was even logistically possible to put in a green screen for all the windows. So Zack built that set and it was great! I had a 360 panoramic digital view that I shot from the top of St. Paul's Cathedral when I was in London a couple of years earlier. This was a piece of photography that was from one of the highest points in London and if you were to zoom in you could see the Thames and Big Ben, so we used it as a backdrop. So that office in theory was in the top of St. Paul's Cathedral.

"When they came down the sidewalk, we shot in downtown Honolulu and that was one of the hardest things I've ever done. When Jack Bender was setting it up, I honestly had no idea how to do it. He said it had to be there so I was honestly nervous. When we shot it, I had no plan. I was trying to figure out how to



make it work. I was looking through photos that I had shot and stock photography. When you shoot in a really specific place, it just doesn't mesh well. So I called a friend of mine, Barrie Hemsley who owns a VFX company called The Senate in London. He's professed his love of *Lost*, so I called him up and asked, 'How would you like to do some shots on *Lost*?' and then, 'How would you like to shoot some background plates in London for me?' We worked out a deal. I had some photographs that looked nice but we needed running backgrounds with traffic. I showed him a couple photos of the right area and asked if he could get a HD camera and roll off some backgrounds, we could make it work. They got it on a Sunday morning because it was the least busy and the most unlikely to be detected. It was *Lost* shoots in Hawaii, recreates London guerilla-style!"

#9 – HURLEY'S CHICKEN SHACK

"It was the single biggest, most expensive shot the show has ever done. We shot at a Popeye's Chicken in Honolulu. They talked about building a miniature, and again, its time frame and money is cost-prohibitive. We talked about doing it in CG, but there was concern, so we built a quarter-scale miniature of the chicken shack as a cardboard cutout and painted it black.

"They set off these pyro explosions out of it, so even though we ultimately did the shack in CG, the fire coming out of the windows is real and in perfect proportion to the actual building. The fire rolls up and comes out the windows and you see it devastated, you see fire licking the edges and it fits perfectly. I remember showing the shot to some friends and they were amazed the elements fit so perfectly. On a feature film, you can custom tailor your elements but on TV it's rare. It was done by four different companies: [Special Effects Supervisor] Archie Ahuna shot the pyro, one company did the compositing, one company did the matte painting and another company did the CG shack down to the coke machine inside. I think it came out nice."





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#10 – SEASON THREE PREMIERE: THE PLANE BREAKING UP

"In the history of *Lost*, we have had many, many, many shots with no time and no money. Strangely enough this one was shot and it had a good two or three months in the production pipeline. It came out nice but I remember that everyone was so specific about how it should be, so it changed how it was broken apart. It was an interesting process because we were literally tying it to a shot in the Pilot. Even the stuntman that went out the back of the plane, we had him fly out the back in that moment. If you blew it up, you would see a couple CG people that were in the same position."





Black Box

Oceanic 815 Flight Recorder

"I AM DRIVE SHAFT"

Lost Magazine's Black Box Recorder contains exclusive *Lost* script extracts revealing how the episodes were written prior to shooting. To honor the passing of Charlie Pace, we revisit one of his most emotionally-charged flashbacks. Charlie fans, let's revisit *The Moth*, written by Jennifer Johnson and Paul Dini, and directed by Jack Bender...

INT. CONCERT VENUE - BACKSTAGE - NIGHT - FLASHBACK 31

ON CHARLIE as he PUSHES his way through a CROWD -- completely oblivious to his presence -- congregated in a hallway leading to a dressing room. Charlie reaches the DOOR at the end of the hall and pushes past a SECURITY GUARD into --

INT. CONCERT VENUE - DRESSING ROOM - SAME - FLASHBACK 32

A dimly-lit dressing room (REDRESS), where Charlie spots Liam across the room on a couch, in a drugged-out stupor with three equally zoned-out GROUPIES. On the coffee table before them, a half dozen FILM CANNISTERS and baggies of powder.

CHARLIE
Bloody hell.



He SLAMS the door behind him, causing Liam to look up.

LIAM
Hey... Big Brother... Grab a bird and sit down...

CHARLIE
(to Groupies)
Get out. All of you, get out!

The girls just look at Liam for confirmation, who shrugs.

CHARLIE (cont'd)
NOW.

The Groupies exit sloppily. When the last one disappears --



CHARLIE (cont'd)
You missed the sound check. You
don't come to rehearsal anymore.
And we've got a show in an hour --

LIAM
Ooh, a show. I like shows.

CHARLIE
All right, Liam. This is it...
After tonight, we cancel the rest
of the tour
(dead serious)
We're walking away.

LIAM
What?

CHARLIE
Walk away. Like we swore
we'd do if things got too --

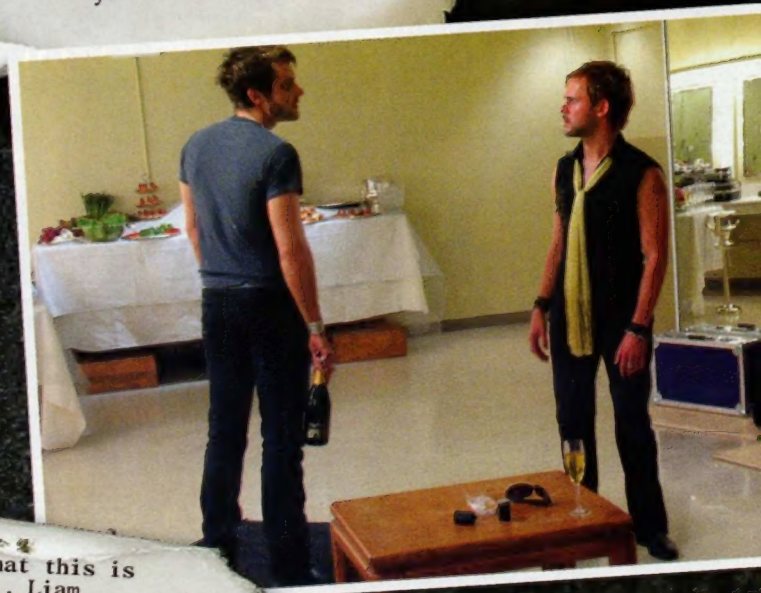
LIAM
-- Are you off your head?
Walk away and go where?



CHARLIE
(re: drugs on table)
You're killing yourself with this
junk. You're destroying Drive
Shaft --

LIAM
I am Drive Shaft!
Charlie reacts, stung by that. But Liam isn't done. Gets in
Charlie's face --

LIAM (cont'd)
No one knows who the sodding bass
player is. This is it, Charlie.
End o' the rainbow. You really
think you can leave now? Then
what, eh? Tell me, Charlie -- if
you're not in this band...
(pointedly)
Then what the bloody hell good are
you?



And we can see from Charlie's stunned expression that this is
a question he hasn't asked himself in a long time... Liam
grabs one of the CANNISTERS and pushes past Charlie, in whom
we begin to see the glimmer of something new: DESPERATION.

As Liam exits into the hallway, to the delight of the fans,
Charlie crosses to a chair and sits, burying his head in his
hands. And when he opens his eyes, he notices:

One of the baggies of powder. Charlie stares at it,
listening to the crowd outside CHANTING Liam's name. And as
the drugs and Charlie stare each other down...